

F I F T I E T H Y E A R

MUSICAL COURIER

Weekly Review OF THE World's Music

Fiftieth Year

Price 15 Cents

Published by Musical Courier Company, Inc., 113 West 57th Street, New York
Entered as Second Class Matter January 8, 1883, at the Post
Office at New York, N. Y., under the Act of March 3, 1879.

Subscription \$5.00 Europe \$6.25 Annually

VOL. XCIX—NO. 10

NEW YORK, SATURDAY, SEPTEMBER 7, 1929

WHOLE NO. 2578

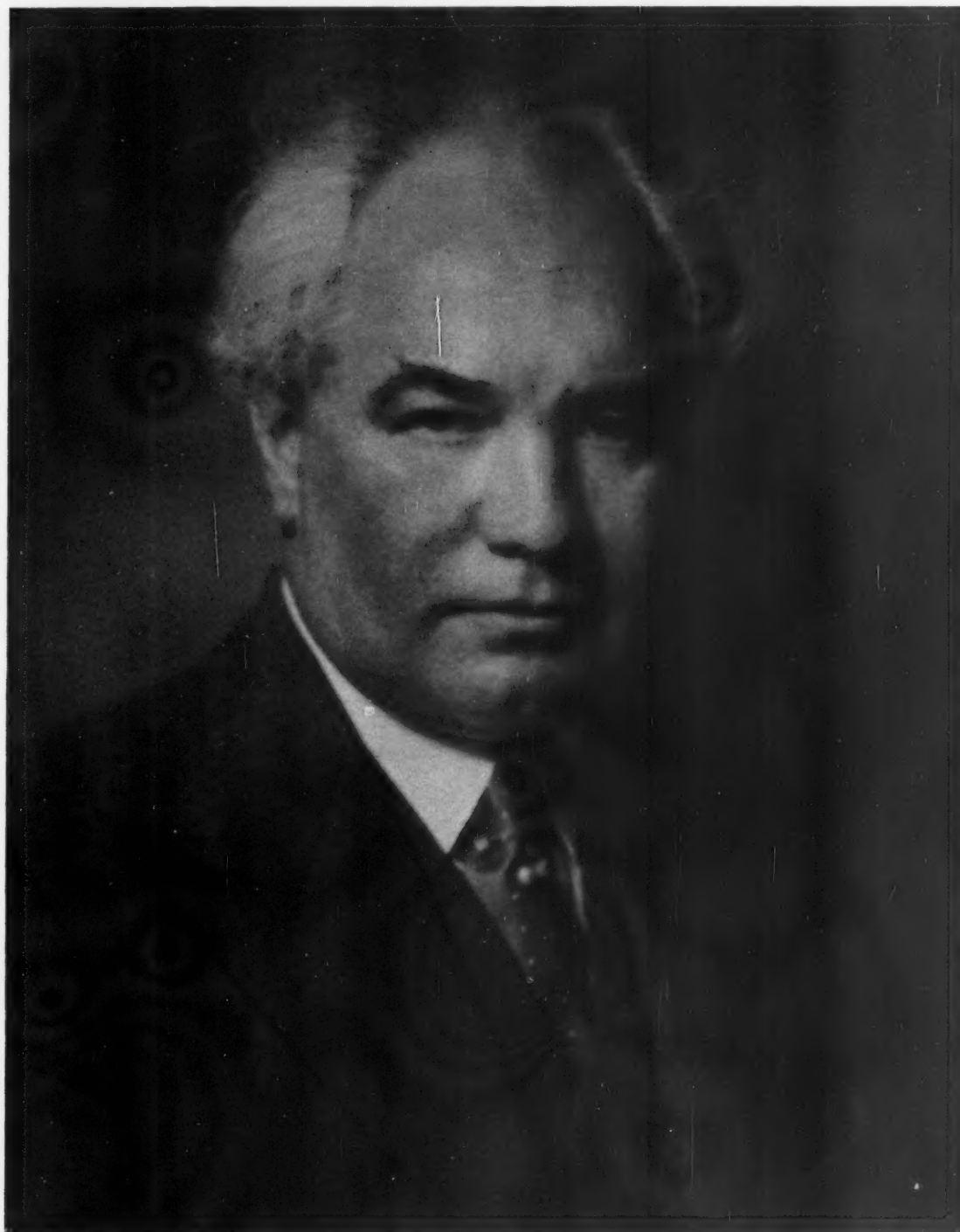


Photo by Arnold Genthe, N. Y.

Edward Goll

Pianist

Who Expects to Make a Return Visit to America Next Season. He Has Been Actively Engaged at the Melbourne University for Many Years.

MUSICAL COURIER

INTERNATIONAL MUSICAL AND EDUCATIONAL AGENCY
Church, Concert and School Positions Secured
MRS. BABCOCK
Carnegie Hall, New York
Telephone: 2634 Circle

DUVAL STUDIOS, INC.
NEW YORK PARIS MILAN
J. H. DUVAL
Maestro Duval is now teaching in Italy
VOICE — OPERA — CONCERT
707 Carnegie Hall
(Circle 1350)

ROSS DAVID
VOCAL STUDIOS
63 West 56th Street
Phone: Circle 2297

HENRIETTE MICHELSON
PIANIST
Member of Faculty of the Institute of Musical Art,
after Sojourn in Europe, is
RESUMING HER PRIVATE CLASSES
Summer Address: Carmel, Calif.

MRS. L. A. TORRENS
TEACHER OF SINGING
Studios:
29 West 57th St., New York City. Tel. Plaza 2690
140 East 19th St., New York City
Tel. Stuyvesant 5956

ISIDOR STRASSNER
VIOLINIST—CONDUCTOR—TEACHER
Member of American String Quartet, Available
for Concerts. Conductor Hecksher Foundation
Symphony Orchestra,
1769 Eastburn Ave. Tel. Foundation 7068, N. Y. C.

MICHEL SCIAPIRO
INSTRUCTION SOLO VIOLINIST
Sole Associate Teacher of
OTAKAR SEVCIK
108 West 75th Street, New York City
Telephone 9002 Trafalgar

CARL M. ROEDER
TEACHER OF PIANO
Technic—Interpretation—Theory
Normal Course for Teachers
603-604 Carnegie Hall, New York
Residence: 425 West 160th St., New York

SALVATORE AVITABILE
TEACHER OF FAMOUS SINGERS
VOICE SPECIALIST
Metropolitan Opera House Building
1425 Broadway, New York Tel.: Penn. 2634

PURDON ROBINSON
TEACHER OF VOICE AND SINGING
Co-worker with Dr. H. Holbrook Curtis for
many years.
Author of "Song Secrets," "The Importance of
Vocal Diagnosis."
James Huneker said: "Mr. Robinson's words are
golden."
SPECIAL TRAINING FOR RADIO BROADCASTING
Teacher of Many Prominent Singers
245 West 75th St., N. Y. Trafalgar 3651

ALICE LAWRENCE WARD
TEACHER OF SINGING
Metropolitan Opera House Bldg., 1425 Broadway, N. Y.
227 Elmwood Avenue, Newark, N. J.
Telephone: Pennsylvania 2634 and Humboldt 1420

CHARLES LEE TRACY
PIANOFORTE INSTRUCTION
Certified Leschetitzky Exponent
Carnegie Hall Studios, 832-J, New York City

FREDERICK E. BRISTOL
TEACHER OF SINGING
466 West 153rd Street, New York City

HENRIETTA SPEKE-SEELEY
TEACHER OF SINGING
Metropolitan Opera House Studios, 1425 Broad-
way, New York
New Rochelle Studio, 69 Locust Ave.
Residence Tel., Sedgwick 4344

MRS. JOHN DENNIS MEHAN
Voice Expert—Coach—Repertoire
70 Carnegie Hall, 154 West 57th Street
New York City
All appointments by telephone, 1472 Circle

WALTER L. BOGERT
Member American
Academy of Teachers of Singing
ART OF SINGING
25 Claremont Ave., N. Y. Tel. 4345 Cathedral

JEANNETTE HUTCHISON
CERTIFIED TEACHER OF PIANO,
HARMONY, COUNTERPOINT, COMPOSITION
AND MUSICAL HISTORY
Beginners also a Specialty
Class and Private Instruction
Metropolitan Opera House Studios, New York
Chickering 9370

FRANCIS MOORE
PIANIST—TEACHER
169 East 78th St., New York City
572 Manor Lane, Pelham Manor, N. Y.
Telephones: Sacramento 8086 or Pelham 2260

**MME. GINA CIAPARELLI-
VIAFORA**
Formerly Leading Soprano Metropolitan
Opera House
Teacher of noted artists
Authority on VOICES PLACING
GRAND OPERA AND CONCERTS
Endorsed by world's greatest artists
Studios: 311 West 85th St. New York
Tel.: Endicott 0252

DEANE DOSSERT
Voice Specialist
16 rue des Marronniers, Paris
Appointments by letter only

KATHERINE BELLAMANN
TEACHER OF SINGING
Studio: 200 West 57th Street, New York
Phone Circle 9873

WARD-STEPHENS
CONDUCTOR
MOZART FESTIVAL
of Harrisburg, Pa.
Studio: 58 West 55th Street, New York

ERNEST CARTER
COMPOSER—CONDUCTOR
115 East 69th Street . . . New York City
Telephone: Rhinelander 8623

GRACE HOFHEIMER
CONCERT PIANIST AND TEACHER
205 West 57th Street
New York, N. Y. Phone Circle 8178

ALBERT VON DOENHOFF
PIANIST, COMPOSER, TEACHER
251 West 102d Street, New York
Phone: Riverside 0366

PHILIPP MITTELL
VIOLINIST
TEACHER OF MANY WELL KNOWN
ARTISTS
Van Dyke Studios, 939 Eighth Avenue, N. Y.
Telephone: Columbus 1370

WILLIAM THORNER
VOCAL TEACHER AND COACH
Address: 637 South Lorraine Blvd
Los Angeles, Calif.
(Telephone Wyoming 4921)

WILBUR A. LUYSTER
Specialist Teacher of Sight Singing
(Formerly Teacher for Met. Opera Co.)
"A Maker of Readers." No instrument used.
Both classes and individual instruction.
253 Madison Ave., New York
Phone Caledonia 6781
Residence Phone: 2838W, Rockville Center

ALICE GARRIGUE MOTT
ART OF SINGING
172 West 79th Street, New York
Telephone 7122 Trafalgar

ESPERANZA GARRIGUE
ART OF SINGING
METROPOLITAN OPERA HOUSE STUDIOS
1425 Broadway, N. Y. Phone 2634 Penn.

FRANCIS ROGERS
CONCERT BARITONE AND TEACHER
OF SINGING
144 East 62d Street, New York City
Member American Academy of Teachers of Singing

MUSIC-EDUCATION STUDIOS
555 Edgecombe Ave. (West 160 St.)
Directors:
JESSIE B. GIBBS and MARGARET HOPKINS
Telephone Wadsworth 4433

MR. FRANCIS STUART
TEACHER OF SINGING
Pupil of Lamperti the Elder
"Being in full possession of my method of
singing, he has the ability to form great artists."
—Francesco Lamperti.
Carnegie Hall Studios, New York City

JANET SPENCER
TEACHER OF SINGING
175 Claremont Ave., New York City
Telephone: Cathedral 6840

NEIDLINGER ENSEMBLE
Mrs. William Neidlinger, Pianist
William Neidlinger, F. A. G. O., Organist
RECITALS—MUSICALES—CONCERTS
Instruction: Voice, Piano, Organ, Theory
225 West 99th Street New York City

LEON CARSON, Tenor
TEACHER OF SINGING
New Jersey Studio New York Studio
20 Cottage Place, Nutley 703 Steinway Hall
Tel.: Nutley 2499 Tel.: Circle 5161

CHRISTIAAN KRIENS
COMPOSER, CONDUCTOR, VIOLINIST
INSTRUCTOR
Conductor Kriens Symphony Club
First American School for Orchestra Players. A
few vacancies for string and wind instruments.
303 Carnegie Hall
Telephone: 1350 Circle

ADOLPH WEISS
Teacher of Harmony, Counterpoint and
Composition
Pupil of
ARNOLD SCHOENBERG
at the Berlin Academy 1925-27
11 West 69th St., N. Y. Phone: Susquehanna 5956

JOHN BLAND
TENOR
Master of Calvary Choir
VOICE PRODUCTION
61 Gramercy Park—North : : New York
Telephone: Gramercy 1717

F. W. RIESBERG, A.A.G.O.
Organist Calvary Baptist Church, New York
PIANO AND ORGAN INSTRUCTION
Studied under Reinecke, Scharwenka, Liszt and
Papertitz, Leipzig. N. Y. School of Music & Arts,
310 West 92nd St. Tel. Schuyler 4140
Courses arranged to suit individual requirements.
Personal address, 601 West 140th St.,
Tel. Audubon 1140

CARL FIQUE
KATHERINE NOACK FIQUE
PIANO, VOICE, HARMONY AND
COMPOSITION
28 South Portland Avenue Brooklyn

EDOARDO PETRI
Master of Arts Columbia University
TEACHER OF SINGING
Endorsed by world famous singers and
educators
Studio: 1425 Broadway . . . New York
Phone 2628 Pennsylvania

HANNA BROCKS
LYRIC COLORATURA SOPRANO
Concerts—Recitals—Instruction
Studio: 157 West 73rd Street, New York
Phone: 3312 Susquehanna
Also Classes for Children

LILLIAN SHERWOOD-NEWKIRK
ART OF SINGING
1425 Broadway, Studio 32, (Metro-
politan Opera House Bldg.), N. Y.,
Wednesdays and Saturdays
All Mail to 11 Morgan Avenue, Norwalk, Conn.

ETHEL WATSON USHER
VOCAL COACH—ACCOMPANIST—ORGANIST
Piano Students Accepted
127 West 78th St., New York City
Telephone Susquehanna 3135

**THE ADDYE YEARGAIN HALL
INSTITUTE**
OF PIANO CLASS INSTRUCTION
Graduates now teaching in New York Schools
Normal class every month.
August Class at Norfleet Trio Camp,
Peterborough, N. H.
65 West 56th Street, New York Circle 6322

JESSIE FENNER HILL
TEACHER OF SINGING
Metropolitan Opera House Studios, 1425 Broadway,
New York. Phone: Pennsylvania 2688

S. CONSTANTINO YON
VOCAL AND PIANO INSTRUCTION
By appointment only
853 Carnegie Hall, New York
Phone: 0951 Circle

MME. ADA SODER-HUECK
Teacher of Noted Artists here and abroad
Recognized Authority on Voice Development,
Style and Diction
Opera and Concert Stage
Studios: 1425 BROADWAY, N. Y.
Phones: 4119-2634 Penn.

DUDLEY BUCK
TEACHER OF SINGING
Director Vocal Department
Columbia School of Music, Chicago, Ill.

MME. EMMA A. DAMBMANN
CONTRALTO
Specialist in voice development (Bel Canto).
Special care given to gradual development of
beginners. Preparation for Opera, Concert and
Church. Correction of faulty methods. Write for
an appointment.
Studio: 123 West 93rd Street, New York
Telephone: Riverside 1436

DR. DANIEL SULLIVAN
Teacher of International Artists
ALICE NEILSEN, GEORGES BAKLANOFF,
LYDIA LYPKOVSKA
132 West 74th Street : : New York City
Phone: Trafalgar 1291 Louise Carroll, Secy.

DANIEL VISANSKA, Violinist
Nine years of successful teaching and
concertizing in Berlin
Address: 250 West 104 St., Apt. 44, New York
Phone Academy 0540
In Summit, N. J., Mondays
Stamford and New Canaan, Conn., Wednesdays

MME. SCHOEN-RENE
235 West 71st Street, New York
Telephone: Endicott 8345

BRUNO HUHN
SINGING LESSONS AND COACHING
English, French and German Song repertory
205 West 57th Street, New York
Telephone Circle 5420



ROSE TOMARS
VOICE SPECIALIST
builds and develops
voices under
GUARANTEE
STUDIOS
11 West 68th St.
New York
Phone: Endicott 5654



MARGOLIS VOICE CULTURE
1425 Broadway, Suite 38, New York City

"Not all may become Artists, but everyone can be taught to sing artistically."
HAGGERTY-SNELL Teacher of Vocal Music
METROPOLITAN OPERA HOUSE STUDIO, 1425 Broadway, New York
Suite 15. Phone: 2634 Pennsylvania



LOTTA MADDEN
SOPRANO
Limited Number of Pupils
Studio: 205 West 107th St., N. Y.
Tel.: Academy 0687
Seen by appointment only

M. ZIOLKOWSKI
Polish Pianist-Composer
509 So. Wabash Ave., Chicago, Ill. Tel. 4995 Kildara

851-52 CARNEGIE HALL, N. Y. C.
Tel.: Circle 1350
KYZER Vocal Instruction
Home Tel. Havemeyer 4027

SHAFFNER
SOPRANO
28 East 70th St., New York

ARTHUR WARWICK
PIANIST-TEACHER
Director of Piano—Horace Mann School for Boys
113 West 57th Street, N. Y. Tel. Circle 4780

COENRAAD V. BOS
ACCOMPANIST—COACHING
Ruedesheimer Platz 10, Berlin, Germany

BENDITZKY
3445 ELAINE PLACE, CHICAGO, ILL.

DILLING
HARPIST
Mgt. Hessel & Jones Studio: 35 W. 51 St.,
Steinway Hall, New York N. Y. Tel. Circle 1617



ALBERTO BIMBONI
Musical Director
Care Judson Radio Program
Corporation
1618 Steinway Hall, New York
Telephone: Circle 7270



WARFORD SEKTBERG
19 Boulevard Montmorency
Paris, France
Until October
4 West 40th St., New York City
Tel. Penn. 4897



SERGEI KLIBANSKY
VOCAL INSTRUCTOR
Studio: 205 W. 57th St.
New York City
10324 Circle



MAURICE MARECHAL
Soloist with the Philadelphia, Chicago, Minneapolis, St. Louis orchestras
NOW BOOKING—OCTOBER-DECEMBER—1929
"... a master cellist."—New York Times (Olin Downes).
"... an artist of uncommon grain."—Herald-Tribune (Gibson).
"Symphony brings back Marechal, greatest cellist."—Chicago American.
"Marechal is, like Casals, a superman on the cello."—Minneapolis Journal.
"A truly great cellist—one doubts if one has heard a more compelling tone."—St. Louis Globe-Democrat.
Management: Richard Copley, 10 East 43rd Street, New York City

JAMES LEVEY
Violin Studio
Former leader
London String Quartet
Specializing in
CHAMBER MUSIC CLASSES
Now in Europe. Returning Oct. 1



ARTURO DE FILIPPI
Tenor—Cincinnati Opera Co.
Mgt. Norbert Salter, 119 W. 57th St., New York

Burnerdene MASON
DRAMATIC CONTRALTO
Concert, Recital and Oratorio
Management: Wilson Lamb, Metropolitan Bldg., Orange, N. J.

ARVID SAMUELSON
PIANIST
Studio 523
Steinway Hall, New York Telephone: Circle 9116
Cath. 1569

WILLIAM J. REDDICK
TEACHER OF PIANO
HARMONY AND COMPOSITION
Residence: 319 West 95th St., N. Y. Phone: 10621 River

"Spring Is Here" "Joyous Youth" "Bubbles"
and Other Songs by
MABELANNA CORBY
From Your Dealer or Direct
CORBY-LEWIS
CONCERT SONGS
65 Orange Road Montclair, New Jersey

ELLIS HAMMANN
CLARK
PIANIST
1616 Chestnut Street Philadelphia

HOMER MOWE Voice Training
166 W. 72nd St., New York City. Tel. 2165 Endicott

PAUL SAVAGE
VOICE
516 Steinway Hall New York

John Prindle Scott
SONG WRITER
THE SCOTTAGE
McDonough, Chenango Co., N. Y.

KARLETON HACKETT
TEACHER OF SINGING
Kimball Hall, Chicago

ARTHUR DUNHAM
CONDUCTOR
BOSTON ENGLISH OPERA COMPANY

ELLA BACKUS-BEHR
231 West 96th Street, New York
PHONE 1464 RIVERSIDE

BARONESS TURK-ROHN
OLGA VON
PRIMA DONNA SOPRANO VOICE PEDAGOG
14th Floor, Kimball Hall, Chicago, Ill.

Yascha FISHBERG
VIOLIN STUDIO
314 West 94th St., N. Y. Tel.: 2067 Riverside

RUDOLPH REUTER
Pianist
IN AMERICA 1928-1929
Hessel & Jones, Steinway Hall, 113 West 53 St., N. Y.
or Mr. Virgil Smith, Fine Arts Bldg., Chicago

MR. and MRS. HENRY HOLDEN HUSS
Joint Recitals
Piano and Voice Specialists
Entire Preparation to Concert Stage
Special Courses for Teachers
Studio: 809 Steinway Bldg., 113 W. 57th St.
Address: 144 E. 150th St.
Tel. Mott Haven 0363, New York

BOUSON
COLORATURA SOPRANO
Standard Booking Office, 17 E. 42d St., N. Y.

BLEAKLEY
SOPRANO
Address: 134 W. 73rd Street, New York
Telephone: 2589 Susquehanna

GRACE G. GARDNER
EUROPE—NEW YORK
Artist Teacher
"Internationally recognized as a Voice Builder, Voice
Repairer and Coach."
Opera, Oratorio, Concert, Dictation. Teacher of Lucille
Lawrence and many other successful singers. Studio:
Hotel Metropole, Cincinnati, Ohio.

THE MARGARET E. MacCONACHIE
STUDIOS OF MUSIC
Voice and Piano Brownsville, Texas

JERDONE BRADFORD
CONTRALTO
Formal and Informal Music
Mgt.: Roland A. Gibson, 231 E. 13th St., New York

ELLEN KINSMAN MANN
TEACHER OF SINGING
508 Fine Arts Building Chicago, Ill.

Louise St. John WESTERVELT
SOPRANO
TEACHER OF VOICE
Columbia School of Music
509 S. Wabash Ave., Chicago

KRAFT
Concert - TENOR - Oratorio
Associated with Frank La Forge
14 West 68th St. New York City

CLARENCE DICKINSON
Concert Organist
Organist and Director, Brick Church, Temple
Beth-El Union Theological Seminary,
412 Fifth Ave., New York

OTTO LUENING
Composer-Conductor
3 1/2 years executive director Opera Dept. Eastman School
Vocal Coach—Theory and Composition
805 West 92nd St., N. Y. Tel.: Riverside 7184

BUTLER Soprano
PUPILS ACCEPTED
512 Fine Arts Building Chicago, Ill.

HAMILTON MORRIS
Soprano CONDUCTOR Teacher
169 Columbia Heights, Brooklyn, N. Y. Tel. 9935 Lafayette

SIBYL SAMMIS MacDERMID
SOPRANO PUPILS ACCEPTED
SHEDDEN SQUARE STUDIO: 160 W. 73rd St., New York City
Tel.: Trafalgar 6701 and Midtown 6748

RUTH J. KENNARD
TEACHER PIANO-HARMONY
Children & Adults
STUDIO: 838 Carnegie Hall, New York City
RESIDENCE: 35 East 77th St. Phone: Winfield 9693

MARGARITA MELROSE
PIANIST
7622—12th Ave., Brooklyn, N. Y.
Tel. Bklyn 2255 Bensonhurst
"Miss Melrose comes out of the West with a tone which
is vigorous, not to say thundering."—N. Y. World.

FRANCES SEBEL
SOPRANO
Hotel Franklin Towers, 933 West 84th St., New York
Telephone: 5389 Bayview

Maude De Voe
Soprano and Teacher
Studio:
1425 Broadway (Room 43) New York
(Visula Exponent)

VICTOR HARRIS THE BEAUFORT
TEACHER OF SINGING IN ALL ITS BRANCHES
(Member of the American Academy of Teachers of Singing)

NATIONAL OPERA CLUB OF AMERICA, Inc.
America's greatest organization for
the furthering of interest in opera
Baroness Katharine E. Van Kienner
1730 Broadway New York
Apply to President for all information

LAZAR S. SAMOILOFF
Teacher of J. Claussen,
Claire Dux, Helen Stan-
ley and many other fa-
mous singers.
Will open his VOICE
STUDIO in LOS AN-
GELES, CAL., Sept. 9,
1929.

L. E. Behymer, Manager, Auditorium Bldg.

ANNE YAGO
CONTRALTO
CONCERT — OPERA — ORATORIO
Address Box 231, East Falls Church, Virginia



JOSEPHINE LYDSTON SEYL
SOPRANO
COSTUME RECITALIST
Manager, 640 Lyon & Healy
Bldg., Chicago. Harrison 5182

MINTZ
SOPRANO
Teacher of Singing
115 West 7th St., Plainfield, N. J.
Telephone: Plainfield 9299

LJUNGKVIST
TENOR
282 West End Avenue (Near 73rd St.), New York. Tel. 1547 Easton

JOHN BARNES WELLS, Tenor
COMPOSER-RECITALIST
Management: Harriet Steel Pickernell
29 West 57th Street, New York Plaza 2508

ARCHIBALD SESSIONS
Concert Accompanist—Coach
616 Steinway Hall, Wednesdays
Phone: Circle 5833

FAY FOSTER
Composer, Vocal and Dramatic Coach
Dramatic readings to music and costume numbers,
specialties
Address—15 West 11th St., N. Y. City

ARTHUR M. BURTON
BARITONE
Fine Arts Building Chicago

G. RESCHIGLIAN
OPERA AND CONCERT TENOR
Soloist—St. Vincent Ferrer, N. Y. C.
Vocal Studio—202 W. 79 St., N. Y. C. Tel. Endicott 8427

BELLE FISCH SILVERMAN
VOICE BUILDING
REPERTOIRE COACHING
Address: 301 Clinton Ave., Newark, N. J.
Telephones: Waverly 4300 and Terrace 8918

ALEXANDER ROSANOFF
Teacher of Singing
Formerly of the Imperial Opera in Moscow and leading
opera houses in Italy. Recommended by Rachmaninoff,
Serafin and Koussevitzky.
Studio: Hotel Ansonia, B'way & 73d St., New York

V. COLOMBATI
VOICE PLACEMENT—COACHING
Teacher of Josephine Lucchese
Studio: 226 West 70th Street, New York
Susquehanna 1980



MME. LILLIAN CROXTON
COLORATURA SOPRANO
Croxton Management, Hotel
Hamilton, West 73d Street,
New York City

DANIELL
VOICE BUILDER
Diaphragmatic Breathing and Voice Placement
Studios: 131 West 110th St., New York City
Telephone Monument 6777.

MARGUERITE COVELLE
SOPRANO
Concert and Informal Music
1414 Steinway Bldg. New York City

ARIADNE HOLMES EDWARDS
ITALIAN SCHOOL OF SINGING that produced
the famous baritone **BATTISTINI**, CARUSON
and **DE LUCA**. Studio 803, STEINWAY HALL,
113 West 57th St., New York. Tel. Circle 3278.

RALPH ANGELL
ACCOMPANIST
3536—79th Street, Jackson Heights, L. I.
Telephone: Havemeyer 3800

MME. JEANNETTE CAZEAUX
LYRIC SOPRANO
Specialist in teaching singers the difficult art of
French songs and their perfect vocal rendition.
134 W. 93rd St., N. Y. Tel.: 0361 Riverside

(AUER METHOD)
MR. & MRS. JASCHA FASTOFSKY
VIOLIN—PIANO—THEORY
Bank of Manhattan Bldg., 8th, Rockaway Beach
Tel. Bolls Harbor 4639
553 Amherst Ave., Jamaica, N. Y.—Tel. Republic 5156

DORA ROSE
SOPRANO
Concert Mgt. Harry and Arthur Culbertson of New York
33 W. 42nd St., New York 5535 Blackstone Ave., Chicago

VOICES ARTISTICALLY PLACED AND
DEVELOPED
Coaching in French and Italian Diction
Piano Instruction
VACCARO OPERA COMPANY
Vanderbilt Studios, 15 East 38th Street, New York

Professor
ISSAY BARMAS
"Teacher of Many Famous Violinists"
Brandenburgische Strasse 20, Berlin-Wilmersdorf

KEATOR
Organist and Director of Music
St. Andrew's M. E. Church
133 West 74th St. New York City
Special music by noted soloists
every Sunday morning until August

The Center for
Modern Music
J. & W. CHESTER LTD.,
11 GREAT MARLBOROUGH STREET
LONDON, W. 1
Complete Catalogues post free on application

36th
YEAR
Alviene SCHOOL OF THEATRE
Opera, Musical Comedy, Drama and
the Dance, Lyric Interpretation, Art and
Science of putting Vocal Selections across.
Musical Stock Training and Theatre appearances
while learning, stressing Artistry,
Personality, Debuts and Engagements.
For Catalogue and auditions advice
SECRETARY, ALVIENE BUILDING AND
THEATRE
WM. A. BRADY
SIR JOHN
MARTIN-HARVEY
J. J. SHURETT
66 West 85th St., New York, Est. 41

INGOODWIN
Teacher of Piano—Accompanist
Address: 360 Riverside Drive, New York City
Telephone: Academy 5197

ROMAN PRYDATKEVITCH
VIOLINIST AND COMPOSER
Member Faculty Zechner-Hahn Philadelphia Musical Academy
1416 Steinway Hall New York

BEATRICE MAC CUE
CONTRALTO
Concert—Oratorio
Mgt.: Standard Booking Office, 17 East 42nd St., N. Y.

MRS. HARVEY D. INGALSBE
Private lessons: voice in three weeks in Piano, Creative
Harmony, Psychology and Pedagogy.
Studio—87 Hamilton Place, New York City
APPLICATION BY MAIL PREFERRED

ELNA SHERMAN
PIANIST—COMPOSER—TEACHER
Will Re-open Her Studio OCTOBER 1st
600 West 115th Street New York City

THEODORE KATZ
VIOLINIST
Methods:—Leonard Auer and Lucien Capet
618 West 142nd Street, New York Broadway 7543

WALTER SPRY
PIANIST-PEDAGOGUE
COLUMBIA SCHOOL OF MUSIC CHICAGO

WEINBERG
Concert Pianist—Composer
Organist
Studios reopen October 1st

AMERICAN INSTITUTE OF APPLIED MUSIC
Kate S. Chittenden, Dean
Announces the removal of its
studio on October 1 to
230 West 59th St., New York

TAMME TENOR
Voice—Teaching
Instruction
That Builds
2231 Broadway
New York
Telephone
Tra. 3614

VIOLA KLAISS
Solo Organist of
The Commodore, Philadelphia

FREDERICK CROMWEED
PIANIST—ACCOMPANIST AND INSTRUCTOR
68 East 175th St., N. Y. C. Tel. Bingham 8529

SCHAFMEISTER
CONCERT PIANIST AND COACH
Address: 105 W. 73d St., N. Y. Tel: Trafalgar 6991

GERTRUDE BONIME
PIANIST
Concert Management Harry and Arthur Culbertson
33 West 42nd Street, New York, N. Y.

RAPHAEL BRONSTEIN
VIOLIN STUDIO
EXPONENT OF PROF. AUER METHOD
666 West 162nd St., N. Y. C. Tel. Billings 3056

LEILA HEARNE CANNES
ACCOMPANIST—TEACHER—PIANIST
President: Women's Philharmonic Society
502 West 143rd Street, New York City. Tel. Audubon 1180

CLIFFORD LOCKE
CONCERT BARITONE RADIO
SPECIALIST IN BALLAD PROGRAMS
797 East Main Street Stamford, Conn.

SIGURD NILSEN
BASSO
Mgt.: Arthur Judson, Steinway Hall, New York

BOWIE STUDIO
THE ART OF SINGING
Complete Preparation for Concert, Opera and Church
397 West 79th St., New York City. Tel.: Trafalgar 9269

ROLAND CREAN
VIOLINIST—INSTRUCTOR—CONDUCTOR
(Indorsed by Noted Musicians)
MUSICAL DIRECTOR: GREENPOINT SCHOOL OF MUSIC
BRYNMAWR — PIANO — HARMONY
Studio: 887 Manhattan Avenue, Brooklyn, New York
Telephone: Greenpoint 6329

L. LESLIE LOTH
PIANIST—COMPOSER
Teacher of Piano and Composition
Interviews by Appointment
SHERMAN SQUARE STUDIOS
160 W. 73rd St., N. Y. Phone: Trafalgar 6701

HERBERT MUSTARDE Voice Specialist
Teacher of Singing
Metropolitan Opera House Studios
1425 Broadway, N. Y.
Tel.: PENN 3634

GEORGE CASTELLE VIRGINIA
BARITONE PIANIST
Teacher of Singing Joint Recitals Teacher of Piano
PEABODY CONSERVATORY OF MUSIC
Private Studios, 1911 Eutaw Place, Baltimore, Md.

Studio Guild, Inc.
Grace Pickett, President
A clearing house for artists
GUILD HALL
Steinway Bldg., New York
113 West 57th Street
Telephone: Circle 9952

CATHERINE DE VOGEL
Recitalist of Folk Songs in costumes from
Holland, France, England and Germany
1314 Riverside Drive, N. Y. C. Wash. Hgts. 7386

CAROLINE BEESON FRY
TEACHER OF SINGING
2 Orchard Parkway, White Plains, N. Y.
810 Carnegie Hall, N.Y.C. (Studios reopen Sept. 10th)

ZALISH
PIANIST—PEDAGOGUE
Studio: 113 W. 57th St., N. Y. Tel.: Circle 3418
and 181 E. 92nd St., B'klyn, N. Y. Tel.: Blooms 9338

JAMES HAUPT
TENOR
Mgt.: Judson Radio Program Corp.
113 West 57th Street New York

CARL FRIBERG
BARITONE
Interpreter of Songs
122 W. 84th St., New York. Tel.: Endicott 6658
Victor Record Singer

BIDEAU NORMELLI
CONCERT SOPRANO
1515 Hinman Avenue, Evanston, Ill.
H Phones: University 7278 and Greenleaf 3423

Corleen Wells CONCERT OPERA ORATORIO
SOPRANO Bay Side
Soloist—Fifth Avenue Brick Church 1873
35 Pine Street, Douglaston, Long Island
616 Steinway Hall, New York City

SUE HARVARD
Soprano
Address: 1412 Steinway Hall,
New York, N. Y.

Blair Neale
Pianist
Accompanist
Exclusively for
Edward Johnson
Address: 1417 Steinway
Hall, New York

Ask for
Century SHEET MUSIC
You can't buy better—
why pay more?
CENTURY gives you the world's best music
beautifully printed on the best paper! What
more can sheet music be! There are over 2500 com-
positions in the Century catalogue all 15c—(20c in
Canada), all certified to be exactly as the masters
wrote them. Ask for Century—Patronize the Century
dealer. Complete catalogue of over 2500 compositions
free on request.
Thousands of successful teachers use and recommend
CENTURY CERTIFIED MUSIC exclusively—be-
cause they know it is all that good music can be at
half the price or less; and they know
parents appreciate the saving.
CENTURY MUSIC PUBLISHING CO.
203 W. 40th Street, New York City

PACIFIC COAST DIRECTORY

ARMSTRONG, FRANCIS J.
Concert Violinist
Resident in Seattle, 1519 3rd Ave.

BOWES, MR. and MRS. CHARLES
Voice—Mise en scene
446 South Grand View, Los Angeles

COOK, ELSIE
Pianist
California Representative of Tobias Mat-
thay Piano School
3325 Octavia St., San Francisco

CORNISH SCHOOL OF MUSIC, INC.
Dramatic Arts and Dancing
Nellie C. Cornish, Director
Roy Street, at Harvard, Seattle, Wash.

KANTNER SCHOOL OF SINGING
Clifford W. Kantner, Director
306 Spring Street, Seattle, Washington

LOTT, MR. and MRS. CLIFFORD
Voice and Piano
Member American Academy of Teachers of Singing, N. Y.
912 W. 20th St., Los Angeles

OATMAN, JOHN R.
Musical Courier Correspondent
713 Couch Building, Portland, Ore.

S. T. EMBER, ROSA
"Producer of Vocal Artists"
602 N. Highland Ave., Los Angeles

SAN FRANCISCO CONSERVATORY OF MUSIC
ERNEST BLOCH, Director
3435 Sacramento St., San Francisco

THE CORA W. JENKINS SCHOOL OF MUSIC
46 Randwick Avenue, Oakland, Calif.
Dept's.—Elementary, Intermediate and Artistry.
Violin, Cello, Piano
Teacher's training; special method

THE ELIZABETH SIMPSON PIANO STUDIOS
Coaching of Concert Programs a Spe-
cialty
26 O'Farrell St., San Francisco

Rosenkavalier and Don Giovanni Features at Salzburg Festival

Productions Approach Perfection—Hofmannsthal-Reinhardt Everyman
Getting Less Popular—Schalk, Busch and Krauss Conduct.

SALZBURG.—The 1929 Salzburg Festival is conspicuous for the absence of three personages of the regular Salzburg staff—Richard Strauss, who leaves his Garmisch seclusion only casually for a number of Mozart performances at Munich; Hugo von Hofmannsthal, Salzburg's literary adviser, who passed away a few weeks prior to the festival; and Max Reinhardt, whose much-debated Salzburg productions were a real drawing-card to the foreign tourists. With these attractions missing, the 1929 attendance at Salzburg is visibly smaller than in previous years, so much so, it appears, that the powers behind the festival have hastened to inform us that Reinhardt's collaboration is once more assured for 1930.

With Strauss, Hofmannsthal and Reinhardt out, interest centered in the new man in the Salzburg ranks, Clemens Krauss. The newly elected director of the Vienna Opera made his initial bow in his new office with the Salzburg production of Strauss' Rosenkavalier. A Vienna production it was, with the entire cast, chorus and orchestra taken from the Vienna Opera, and with a new and gorgeous setting made for the forthcoming Vienna revival of this work. In Salzburg they tried it on the proverbial dog, and the dog relished it.

Let us say at once that it was a model production, rivalling the performance of Fidelio, which was the high light of the 1927 Salzburg Festival, of a musical perfection, a scenic sumptuousness, a vocal splendor such as only one opera house in all of Europe commands.

Nothing new can be said about the cast. It is virtually the same all-star one which Covent Garden borrows from Vienna annually, and the individual members of which are beloved and admired in their respective Rosenkavalier roles in all European opera houses. Lotte Lehmann's Marschallin, so poetic, touching and dignified; Richard Mayr's Baron Ochs, so lovable and appealing in all his coarseness—these are international operatic figures. With Elisabeth Schumann absent, Adele Kern gave us a Sophie which was rather less "lady-like" and more in the spirit of a temperamental ingenue. Vera Schwarz was the Octavian. Though I, for one, can never forget the ideal creation which Marie Gutheil-Schoder gave of the part, Mme. Schwarz excelled her by the splendor of her voice, which triumphed particularly in the famous trio near the end of the opera.

A SCENIC DEPARTURE

Clemens Krauss is an ideal conductor for this Strauss opera. He has the light hand, the elastic elegance, the native Viennese spirit that it requires. I heard the Rosenkavalier from him often at Vienna. Now, with his new authority backing him, and with ample possibilities for rehearsal, Krauss gave a performance which it would be difficult to surpass. It was the arduous rehearsing work behind the production which interested us above all; Krauss is a hard worker, and this quality augurs well for his new post.

The novel part of the production rested chiefly in the stage management of Lothar Wallerstein and in Alfred Roller's settings. Roller it was who created the original scenery for this opera. Acts I and III again adhered to the traditional, except for some added splendor in the Princess' boudoir. Act II was the big innovation: a great, too expensive, too ornate hall in red marble, just such as Herr Faninal, the nouveau riche, would build for himself. The back wall is of glass, and its transparency gives ample scope for scenic byplay. The advent of the Octavian bearing the silver rose thus becomes a big ceremony.

That is impressive, and interesting; but the thrilling coup—when the doors used to fling open on the brilliant F sharp major chord, revealing the silvery splendor of the rose—loses its element of surprise. With this new setting, then, a bit of the old effect is lost, but a wealth of new ones are gained. And what Dr. Wallerstein achieves in the way of enlivening groupings, motion and swiftness of action, is marvelous.

AN ELASTIC PROSCENIUM

Don Giovanni was trump card Number Two. It had often been complained that the

operatic portion of the Salzburg Festival was a mere transposition of the Vienna Opera to Salzburg: the same casts (which are always welcome), and the same settings (which were often ill-fitted to the smaller proportions of the Salzburg Festival House stage). This year's Don Giovanni production hushed the objectors. It was made to order for Salzburg and calculated to suit the peculiarities (and the scenic deficiencies) of the Salzburg stage. Oscar Strnad, the ingenious deviser of the settings, utilized only the center of the big stage; right and left he draped curtains which take up more or less of the

available space, according to the necessities of each tableau. An "elastic" stage, as it were. On the whole, the scene is kept rather small, which makes for concentration but occasionally hampers the action, for instance, in the banquet scene.

A HUMAN DON GIOVANNI

The novel element of the Don Giovanni revival is that it emphasizes the human values of Mozart's opera to the detriment of local color. Rightly so; for it is a drama of human passions, and the Spanish element is merely external, and in fact totally absent in Mozart's music. Strnad's settings and costumes emphasize Mozart's "baroque" more than da Ponte's Spanish camouflage, and Wallerstein's inspired stage management lays more stress on the human than on the historical side.

The cast was an assembly of Central Europe's most beautiful voices, if not always of the strongest personalities. Richard Mayr, Salzburg's own native artist and a strong personality if ever there was one, gave his unique Leporello—a figure of elementary

(Continued on page 7)

Berlin Institute for Foreign Music Students Has Successful First Season

D'Albert, Gieseking and Other Celebrities Teach—An Enjoyable Outing
—Bigger Plans for Next Year.

BERLIN.—The first summer term of the newly founded German Music Institute for Foreigners was a success. The Institute opened on June 1 and the students returned to their several countries about August 15.

The aim of the courses was to give advanced music students from foreign countries, during their vacation months, an op-

portunity of profiting by the unsurpassed facilities for the study of music offered in Berlin. At the same time the institute was intended as a sort of counterpart to the French and Italian institutions for the benefit of foreigners—in the Palace of Fontainebleau and in the Villa d'Este of Rome. The summer term of 1929 has been a first

attempt in that direction, and though the program was limited, the foundations for more elaborate facilities have been laid. The Prussian Minister of Public Instruction, as patron of the new institute, placed at its disposal suitable quarters in the old palace of Charlottenburg, which, more than two hundred years ago, played an important part in the history of music in Berlin, having been the residence of the music-loving and highly talented Queen Sophie Charlotte, a pupil of the famous Agostino Steffani in Hanover, well known from Handel's biography.

In the Charlottenburg Palace young Handel, as a child-prodigy, played before the queen, and towards 1700 Berlin had its first taste of Italian opera here, introduced by the queen with the assistance of the Italian master, Attilio Ariosti. Few, if any, of the young foreign students were acquainted with the musical historical traditions of the Charlottenburg Palace, but they were obviously all impressed with the noble simplicity of the venerable building, with its beautiful situation at the entrance to the splendid Charlottenburg Palace Park, one of the finest public parks in Berlin, containing the mausoleum of Emperor William I and his mother, Queen Louise.

INTERNATIONAL CELEBRITIES AS TEACHERS

The choice of instructors had been made with a special view to their international reputation, so that a little staff of highly distinguished artists of international renown was formed, able to converse with the pupils in the principal languages, especially English. About two-thirds of the pupils came from the United States and Canada, the rest were at home in England, Holland, Switzerland, Finland, Russia, Roumania and Hungary.

Especially stress was laid on piano playing this time. The classes of the three masters, Eugen d'Albert, Walter Gieseking and Edwin Fischer, were completely filled. Willy Hess was in charge of a violin class.

A BIT OF BAD LUCK

The class in orchestral conducting, with Carl Schuricht from Wiesbaden as instructor, was pursued by a regrettable stroke of bad luck. While on his way to the first lesson Schuricht suffered an automobile accident which laid him up for about ten days, and when he had somewhat recovered bodily a nervous collapse made it altogether impossible for him to attend to his course of conducting. The physicians thought that he might be able after about ten days to start his work, and when finally it became manifest that he was unable to instruct, about two weeks of the precious time had been lost.

Everything possible under the circumstances was done by the management of the institute to find another conductor of high rank to replace Schuricht. Though about a dozen prominent conductors were asked, yet not one was found willing to jump into the breach at a moment's notice, for various reasons. Under these unfortunate circumstances nothing was left but to give up the conducting course altogether, causing a serious disappointment to the aspirants. Those who desired it, however, were, by the courtesy of the State High School for Music, admitted to the conducting class under Prof. Prüwer.

HANDEL AND THE MODERNS

Classes in theory and composition were not provided for, but to students especially interested in the subject private lessons in English were given by Dr. Hugo Leichtentritt, adapted to the individual needs of each single pupil, with a view to explaining and analyzing the methods of modern composers, such as Debussy, Stravinsky, Schönberg and Hindemith.

Several series of lectures in German and in English were given without extra charge to all members of the different classes. These lectures on historical and aesthetic subjects will by agreement with American

(Continued on page 6)

Nanette Guilford Suffers Broken Ankle

Nanette Guilford, soprano of the Metropolitan Opera Company, sustained a broken ankle when she tripped while walking in a field at Lake Placid, N. Y., where she is spending the summer with her husband, Max Rosen, violinist.

Weisbach Wins Acclaim

THE HAGUE.—Prof. Hans Weisbach, of Duesseldorf, Germany, conducted four weeks of the Kurhaus Concerts at Scheveningen this summer with enormous success. Public and press united in acclaiming the excellence of his work.

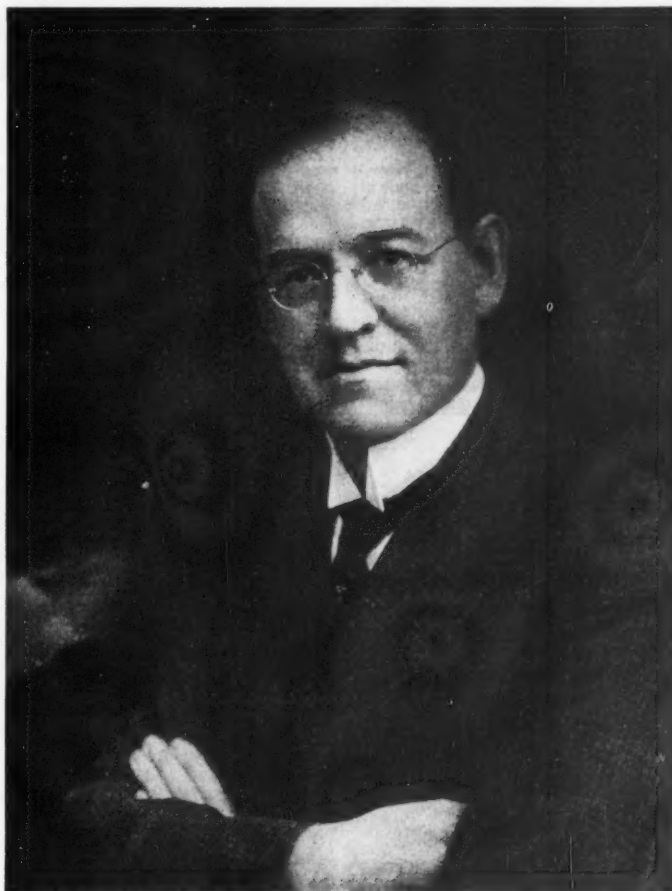


Photo by Blanche Harris, Chicago.

HAROLD L. BUTLER,

dean of the College of Fine Arts of Syracuse University. At the summer school of the college just closed, Mr. Butler gave a lecture course daily to voice teachers and had an enrollment of twenty. In fact, the summer session was an exceptionally successful one, the total enrollment being nearly triple that of last year. Students were registered from all over the country, including a number from the South and from the Pacific Coast. It also is interesting to note that among these were thirty graduate students. The outside teachers at the school this year were Robert Forseman, Russell Carter, Franklin Dunham, Claude Rosenberry, Edwin C. Barnes and Jay Fay, and in their course sixty-five were enrolled. Five public recitals were given by students of the summer session, and these attracted large audiences.

Berlin Institute for Foreign Music Students Has Successful First Season

(Continued from page 5)

universities and colleges be considered equivalent to a corresponding course of musical history at the various American institutions. Dr. Johannes Wolf, professor at the Berlin University and director of the musical section of the Berlin state library, lectured on the development of musical notation, illustrating his explanations by rare



AMERICAN PUPILS OF THE BERLIN INSTITUTE OF MUSIC FOR FOREIGNERS

on a trip to Potsdam and Werder, pictured in front of the castle of Sans-Souci, Potsdam. In the center is Dr. H. Leichtentritt, lecturer at the Institute and correspondent of the MUSICAL COURIER.

old prints and manuscripts from the Berlin library.

MUSICAL RARITIES

He also showed to his foreign students some of the most valued treasures of the State library—hundreds of volumes containing many of the most celebrated masterpieces by Bach, Mozart, Beethoven, Weber, Schubert, Schumann, Chopin and Wagner in the composers' autographs.

Dr. Kurt Sachs, professor at the Berlin University and director of the museum of old instruments, lectured on the development of the clavichord, harpsichord, piano-forte and the string instruments, giving interesting practical demonstrations to his listeners at the original old instruments of his museum, one of the finest of its kind in the world. Dr. Hugo Leichtentritt lectured on the personality and art of Handel, with a special view to the Handel renaissance of the last decade in Germany.

D'ALBERT'S LESSONS

The manner of instruction in the three piano classes was as different as the individualities of the three masters. Eugen d'Albert gave special lessons to every pupil, making the pupils play most of the time, criticizing their playing, advising them as to musical and technical problems and sometimes playing for them in his own wonderful way, when the spirit moved him to forget lessons and time. The full benefit of two months' close personal relation to an artist like d'Albert was of course open only to advanced students, endowed at the same time with enough individuality to arouse and to maintain the interest of so extraordinary a personality as d'Albert.

Edwin Fischer is hardly known in America, and one was curious here to see how the American students would take up what he had to communicate to them. During the course of his lessons, however, the interest of his students kept growing continually, and finally his manly, serious, powerful and high-spirited style of playing and of explaining the masterpieces was irresistible in its effect.

GIESEKING: ANYTHING YOU WANT TO HEAR

Walter Giesekeing, when asked to take charge of a class at the institute, frankly confessed that he had not the slightest taste for giving lessons in the ordinary way, and was not interested at all in hearing the young pianists play. His lessons consisted in his own playing for the pupils, who were encouraged to ask questions and open a discussion on any question connected with the piece played. The writer of these lines had the privilege of attending Giesekeing's last three lessons, and he confesses that he

the close Giesekeing seemed less exhausted than his listeners. On the three nights mentioned he played Schubert, Beethoven, Schumann, Brahms, a large number of modern works, some twenty pieces by Debussy and Ravel, ample illustrations from the works of Busoni, Casella, Castelnuovo-Tedesco, Scriabine, Rachmaninoff, Hindemith, and finally the greater part of six famous concertos. In fluent English he gave a highly interesting commentary of the various works, showing his individual and original manner of viewing pianistic problems, giving most valuable hints to those sufficiently prepared to understand their full meaning, manifesting an artistic insight of rare power, and constantly captivating his listeners with fine remarks full of esprit and humor.

THE LIGHTER SIDE

H. W. Draber, the secretary of the institute, must also be remembered in this account of its doings. He took a personal interest in every single pupil, advising everybody, assisting in all difficulties, facilitating and making agreeable to the many foreign students the stay in Berlin.

The day's outing arranged by him for a splendid day in July will undoubtedly remain one of the pleasantest recollections of the term. He managed to persuade a wealthy patron of the institute to hire a large and comfortable motor-boat which carried the



EUGEN D'ALBERT

in his jolliest mood, during the visit of his class, in the garden of his villa in Werder, near Potsdam.

derful park and castle of Sans-Souci, with its recollections of Frederick the Great. After a glimpse at the spacious New Palace, the boat carried the party through the lovely scenery of the Havel lakes beyond Potsdam to an idyllic rural place, a favorite resort of the Berlin painters, called Ferch. There lunch had been ordered, in the open air, under old trees, with a fine view of the lake and the miles of dense forest around it.

After lunch the boat took the students to Werder, a quaint little country town on an



WALTER GIESEKING AND HIS CLASS

at the Berlin Institute of Music for Foreigners. In the center seated at the piano is Giesekeing; left of him, standing, is Dr. H. Leichtentritt, and directly below, sitting, H. W. Draber. (Photo by Ruth Asch, Berlin.)

never heard anything more fascinating in this line. Giesekeing's lesson was not limited in time; he played as he felt like playing, commencing at about 8 o'clock at night and finishing towards eleven, with one short intermission.

With his vast knowledge of the piano literature he played anything the students desired to hear, from Bach to Hindemith, covering at every lesson about twice the length of an average recital program. At

merry crowd of young people from morning to night along the Havel river, across some of the fine forest-bordered lakes which are the particular beauty of the surroundings of Berlin.

VISITING D'ALBERT AT HOME

In Potsdam a stop of about two hours was made, enough to get an impression of the quiet and aristocratic atmosphere of the old Prussian royal residence, of the won-

derful outlook on fine sheets of water all around. In Werder most of the fruit consumed in Berlin is grown, and in one of these orchards Eugen d'Albert, who had his summer quarters in a commodious Werder villa, received the party. D'Albert was in the jolliest mood, and there followed an hour of lively conversation. Cold drinks were served, very welcome on the hot day, and huge piles of the celebrated Baumkuchen, a very palatable Werder specialty, were consumed, until it was time to return to the boat.

Preparations are already being made for the second course of the institute in 1930, which will be planned on a somewhat larger scale and will profit from the experiences made this year.

A COURSE FOR MUSIC TEACHERS

A second course for foreign music students was also given in Berlin at the end of June and the beginning of July. It lasted only a fortnight, was arranged by the Prussian Central Institute for Education and Instruction, and was strictly limited to pedagogical topics. By a series of lectures and practical demonstrations the foreign students were given a survey of the modern theory and practice of musical education in Germany. The state and its relations to the culture of music; the reform of school music in Germany, in the grammar schools, high schools, academies, conservatories and universities, the very important new German laws concerning the private teachers of music, now controlled by the government; and many other questions relating to instruction in music were treated in the course.

Professors of the Berlin University, the High School for Music, the Academy for Church and School Music, and other experienced pedagogues were the lecturers. The practical demonstrations in various schools, the discussions between teachers and students of the course were especially attractive and instructive features. There were hardly any American students in this course, but most European countries had sent a number of music teachers to attend. As the success of this pedagogical course has also been very considerable it is intended to make it a permanent institution during the summer months.

H. L.

Season 1929-1930

RHÉA SILBERTA

VOCAL STUDIO

Complete Repertoire

OPERA — CONCERT — ORATORIO

Address Secretary
Hotel Ansonia
Suite 16-144,
73rd St., & Broadway, New York

Auditions by
Appointment Only

Rosenkavalier and Don Giovanni Features at Salzburg Festival

(Continued from page 5)



FRITZ BUSCH (CENTER) AND CLAIRE BORN, arriving at the Festspielhaus for an orchestral rehearsal, surrounded by prominent members of the Vienna Philharmonic.



DON JUAN IN THE OPEN.

An improvised rehearsal of Don Giovanni at the stage door of the Festival Theater. Max Blau, the popular prompter of the Vienna Opera (left), supervising the "stage business" of Don Giovanni. Carl Hammes (right) and The Commander's Statue, Franz Markhoff (center).



THE GRAVEYARD SCENE FROM DON GIOVANNI.

in Oscar Strnad's simplified setting. The singers, photographed during the performance, are, from left to right: Franz Markhoff (the Statue of the Commander), Carl Hammes (Don Giovanni) and Richard Mayr (Leporello).

strength and humor; Maria Nemeth (a phenomenon for ringing top notes) as Donna Anna; Claire Born as Elvira, and Koloman Pataky as the ill-starred tenor-puppet Don Ottavio, lacked the characteristic flavor of Mayr; but Carl Hammes, a new recruit to the Vienna forces, was a strong, virile Don, Adele Kern a piquant Zerlina, and Viktor Madin an infinitely droll Mafesto. Schalk conducted; he is a veteran specialist on this opera.

EVERYMAN AGAIN

Reinhardt, keeping haughtily aloof in his palace, contributed—in absentia, so to speak—his well-worn and time honored production of Everyman. It is as closely associated by now with the Salzburg festival as the Passion Play is with Oberammergau, only it is less spontaneous and genuine. A few new scenic trimmings and a new trick or two, added by Alexander Moissi to his familiar role, were insufficient attempts at soliciting the interest of those who have seen this mystery play for ten successive summers. To the unsophisticated, of course, this big-proportioned show is still an impressive affair—but their number seems to be decreasing, judging



AN INTERMISSION AT THE FESTSPIELHAUS.

The international crowd of visitors grouped in the big courtyard of the Festival Theater during the interval of an orchestral matinee concert.

by the visibly smaller Everyman attendance of 1929.

A CONDUCTORS' PARADE

While dramatic offerings in German, with their comparatively small appeal to the foreign visitor, play a minor role in this year's festival schedule, the number and scope of festival concerts has been materially increased. No less than eight orchestral concerts by the Vienna Philharmonic, under various conductors, are announced. In addition there are four choral concerts in the Salzburg Cathedral, devoted to sacred music, five open-air "serenades" (an annual homage to Mozart), and three recitals, somewhat misleadingly termed chamber concerts, as two of them are song recitals pure and simple.

At the time of writing Franz Schalk had opened the orchestral series with a concert of Haydn and Mozart, quite in keeping with the ideas and ideals of this classic conductor, Fritz Busch, Teuton among Teutons, had lent all his zeal and ardor to a program of "German Masters," with Reger's gigantic Mozart Variations as central piece—a brilliant vehicle for Fritz Busch's particular style. And Clemens Krauss had won a triumph for himself and for Johann Strauss, Austria's own master, with his electrifying reading of Straussian waltzes. After all, the trump of trumps in Salzburg so far is the waltz—by Johann Strauss and by Richard of the same name.

PAUL BECHERT.



CAUGHT IN ACTION.

Finale of Act I of Don Giovanni at Salzburg. Left to right: Claire Born (Elvira); Koloman Pataky (Ottavio); Maria Nemeth (Donna Anna); Carl Hammes (Don Giovanni) and Richard Mayr (Leporello). The scenery, designed for Salzburg, is by Oscar Strnad.



VERA SCHWARZ AND RICHARD MAYR at the stage door of the Festspielhaus.

LEOPOLD AUER: "The sure road of Violin playing."

Maia Bang Violin Method

A Sensational Success! Record Sale of 33 Editions!!



MAIA BANG
Violinist and Author

1st Edition	Jan.	1920	Copies:	1948	17th Edition	April	1924	Copies:	5033
2nd	June	"	"	1514	18th	"	"	"	5059
3rd	Aug. 2,	"	"	3468	19th	"	"	"	3045
4th	Aug. 8,	"	"	1417	20th	Oct.	"	"	10000
5th	Nov.	1921	"	4996	21st	July	1925	"	20000
6th	Dec.	"	"	1985	22nd	"	"	"	10000
7th	Jan.	1922	"	1963	23rd	Nov.	"	"	1985
8th	April	"	"	986	24th	July	1926	"	10000
9th	Oct.	"	"	10000	25th	Dec.	"	"	2500
10th	Oct.	"	"	1845	26th	Jan.	1927	"	10000
11th	Nov.	"	"	5000	27th	Feb.	"	"	2000
12th	Feb. 7,	1923	"	5000	28th	Sept.	"	"	5000
13th	Feb. 14,	"	"	2500	29th	Nov.	"	"	10000
14th	Sept.	"	"	5061	30th	Feb.	1928	"	2500
15th	Dec.	"	"	10000	31st	Aug.	"	"	10000
16th	April	1924	"	9984	32nd	Sept.	"	"	5000
					33rd	Nov.	"	"	10000

190,000 Copies Sold!!

CASALS: "The knowledge of a professor and the exquisite taste of a mature artist!"

CHICAGO

CARL FISCHER, Inc., 62 Cooper Square, NEW YORK

BOSTON

ROERICH IN MUSIC

By HELEN MERRILL

S. Yaremitch, in his article, *At the Source of Creation* (1916), wrote as follows regarding the childhood of Roerich: "As in a majority of wealthy Russian families, in the home of Roerich's parents the interest in music was felt mostly. Bach and Beethoven were the first great names in music which were stamped upon the memory of young Roerich. And together with these names the living sounds brought a completely new coloring into the world which surrounded him."

When I asked Prof. Roerich about his

first impressions in music, he said: "These impressions were the earliest and the most touching ones for me. It is absolutely true that the chorals of Bach, wealth of Beethoven, vivid romanticism of Schubert, together with the touching atmosphere of Palestrina, Josquin de Prés, Rameau and Lully, form one of the most elating memories of my childhood. This was always my inner holiday, which, together with the pages of history, gave me a refuge from the lessons of mathematics."

"The rhythms of Latin and Greek poets gave me in my college years a far greater satisfaction, and the counterpoint of Bach led into that pure temple, which later became enriched and brought me closer to Wagner, Rimsky-Korsakoff, Debussy and Scriabine."

"The majority of my paintings are 'innerly' bound with these names. By this, I do not wish to say that these compositions gave me an opportunity to illustrate them. No, they happened to be that inner element, that flame, out of which were moulded images which only in their inner mood, and rhythms were linked with these harmonies. Music was a festival for me, and I must say that never did the sound of music impede my creative work."

Of course, this attraction towards music brought many personal relations with musicians and composers, such as Rimsky-Korsakoff, Liadow, and, later, Stravinsky and Steinberg, all of whom sustained the living stream of unceasing contact. I remember once, in the year 1897, after my first painting, 'Messenger,' I went with

Maestro ARTURO VITA
Voice Placement—Opera Coach
Studio 803-804, Carnegie Hall, New York
Tel. Circle 1350

sudden flashing forth of the momentary happiness of Siegmund and Sieglinde in the final scene. So strongly did I feel this basic tonality that I placed the hearth, not at the side, where it is usually found, but towards the center, so that when Siegmund relates the sad story of his lonely life, he and Sieglinde sit at one end of the table bathed in the light of the fire, the yellow flames shining on their golden locks, their heritage from the gods, while Hunding sits at the other end, a black silhouette outlined against the glow, like the sombre presence of evil."

"The sketches for the decorations to Walkure," said Prof. Roerich "brought me many wonderful reviews. For example, W. Ritter, a German critic, proclaimed that this reflection of Wagner was the most expressive and corresponded to the nature of the epic of the Nibelungen. Naturally these decorations were created not because of the cold logic of the composition of tones, but rather because the music of Wagner is so symphonic, so fiery that there can be hardly possible any differentiation in the basic tonality of its transmission."

Just before his departure for the Asiatic Expedition, I remember seeing Prof. Roerich with a group of friends at a performance of Parsifal, and it seemed to me that the artist, usually so quiet, appeared as if under an emotional strain. And now, returning from the Expedition, he unexpectedly recalled this evening at the Metropolitan, comparing it with the ringing out of the records of Parsifal in the Himalayas. The entire Parsifal and Walkure, as well as a wide selection of records of other Wagner operas accompanied the artist in all his travels.

"It was astonishing to observe in some mountain chasms unusual phenomena of resonance and echo. One can easily imagine what wonderful images and legends could be created because of the neighing of a horse of barking of a pack of dogs. And how unusually close in harmony are the ringing of the trumpets in these mountain labyrinths. When you hear the songs of the mountain tribes—Tibetans, Ladakis, Mountain Kirghiz, Mongols and Kalmuks—what a striking symphony is formed with the accompaniment of the mountain sounds. And I thought—where are Stokowsky, Stravinsky, Prokofieff, Zavadsky?—my dear friends! How they would rejoice at these unusual beauties of sound in these Great Mountains!"

"When you ask the inhabitants of ancient Kuluta what is for them the highest conception in life, they will answer you: flowers, song and dance." Through this softening veil of beauty, every primitiveness is trans-



Photo by F. S. Savastano

PROFESSOR NICHOLAS ROERICH

Rimsky-Korsakoff and the music critic, Stasoff, to visit Leo Tolstoi. I vividly recall the lively discussion between Rimsky-Korsakoff and Tolstoi on music, in which the great writer denounced many musical compositions, and Rimsky-Korsakoff, citing examples from the life of Tolstoi, proved to what extent Tolstoi was sensitive to music. I also recall how we planned a ballet with Liadow, and I constantly think of the talented son of Liadow (my pupil,) who so prematurely died during the Great War.

"During this period Wagner became irreplaceable in my inner stirrings. At all Wagner cycles we had our regular seats, and these evenings became as visitations of the Temple, full of great enthusiasm. I executed sketches for Walkure, then those for Tristan. The exalted calls of Parsifal evoked tears."

"Later, a year before the war, amidst the fresco painting of the Temple of the Holy Spirit in Talashkino, at Princess Tenisheff's, came work with Stravinsky on his Sacred Spring. My dreams about the Slavic druids were incarnated into the incomparable rhythms of the power of sounds of Stravinsky."

"I remember in the spring of 1913, in Champs Elysees in Paris we lived with Stravinsky through the storm of the first hostile reception of the Sacred Spring. Now, when this Mystery is recognized everywhere and calls forth wide admiration, it is so strange to recall the ignorance of the retrogrades. This is one of the vivid examples of the usual difficult ascent into human consciousness."

"Also I recall Prince Igor, Polovetzski Dances, Pskovityanka, The Tent of Ivan the Terrible, and Khovantschina. Then come memories of Rimsky-Korsakoff, enwrapped by the spring glamour of the Snow-maiden, but not amidst Russian birches nor the enthusiasm of Paris, but in Chicago. But then there was Mary Garden, who understands everything and responds equally sensitively to the Song of Lel as to the heroic drama of Isolde. A rare personality, with whom it is easy and pleasant to traverse the pages of history, and in her conception, every epoch receives a fiery convincingness."

At this point I reminded Prof. Roerich about the article of Dr. Brinton on the Decorations of Roerich for Walkure, wherein he quotes the Professor as follows: "I feel myself particularly in sympathy with music, and, as a composer, when writing the score, chooses a certain key to write in, so I paint in a certain key, a key of colour, or perhaps I might say, a leitmotiv of colour, on which I base my entire scheme. Thus, for example, when I painted the scenery of the Walkure, I felt the first act as black and yellow. This was my ground tone, for it seemed to be the ground tone of the music with its deep-surgings and tragedy and

THE GUNN SCHOOL OF MUSIC

FINE ARTS BUILDING
CHICAGO

GLENN DILLARD GUNN, President

Additional Members on Faculty
1929-30

NINA MESIROW-MINCHIN

Pianist—Brilliant Concert Artist and Teacher

RUTH BREYTSpraak

Violinist—Exponent of Marteau and Kneisel

IRL HUNSACKER

Tenor—Assistant to Frantz Proschowski

ARNOLD ISOLANY

Tenor—Former Soloist with St. Olaf Choir

For Appointments Address Jenne Berhenke, Registrar
Gunn School of Music
Telephone Wabash 2898 Fine Arts Building, Chicago

A Great Opportunity For Violinists

Mr. Frank Foster takes pleasure in announcing that the eminent violinist

GEORGE LEHMANN

will give a course of SIX ILLUSTRATED LECTURES throughout the United States during the coming season, beginning in New York City on Monday, October 28th. These lectures are already recognized as a remarkable course of tuition for violin teachers in general, for advanced students and for amateurs. They will be delivered in the various cities on Six Successive Days, and in two separate series—one series for teachers, the other for advanced students and amateurs.

The course will be given by subscription only, and the price for the entire series is only \$30.00, thus enabling practically all interested players to take advantage of such an exceptional opportunity.

These six lectures constitute, in reality, TWELVE HOURS OF INSTRUCTION by a pedagogue of international reputation. They deal with the many vital subjects that are rarely discussed in the conventional lesson-hour, developing the important principles of right and left-hand technic, and culminating in an analysis of the first movement of the G-minor Sonata by Tartini. In other words, Mr. Lehmann takes his listeners through the broad field of violin-playing, from early inefficiency to artistry.

Such a week of instruction is PRICELESS to all teachers who have been denied the opportunity of studying with some great pedagogue, PRICELESS to the serious, advanced student and the earnest, ambitious amateur. The lectures are so arranged that each individual subscriber has every opportunity to discuss his own problems and to receive direct, personal help.

SPECIAL ANNOUNCEMENT

In each city visited by Mr. Lehmann, ONE TEACHER and ONE STUDENT will, conditionally, have free admission to the entire course, and will also profit in other ways, the details of which may be learned through prompt communication with the undersigned.

When full payment for the subscription has been completed, each subscriber will receive a typewritten analysis of any concerto, or two short solo pieces, in which he may be specially interested. This analysis will include all necessary bowing and fingering; guidance in musical details; interpretation; and how to study and master the technical difficulties with the least possible expenditure of time and physical effort. To every subscriber this alone is worth fully the amount charged for the course of lectures.

For a complete outline of these lectures, and for all further information, communications should be PROMPTLY directed to: FRANK FOSTER, Managing George Lehmann Lecture Tour, Room 1422 Steinway Building, 113 West 57th Street, New York.

GEORGE

BLADE OF MINE

(Song)

ROBBINS MUSIC CORP.

LOVE'S MOMENT

(Cello Solo)

M. WITMARK & SONS

OLE MAN WINTER

(Song)

M. WITMARK & SONS

SON TUTTO DUOLO

(Song)

CARL FISCHER, INC.

BAGBY



MME. ADA SODER-HUECK,

vacationing at Loch Arbour, North Asbury Park, N. J., following the close of her successful summer master classes on August 15, which were attended by singers and teachers from various parts of the country. She will resume her teaching about September 15.

muted into deep wisdom. Is it not precious for each artist to hear the Buddhist legend about the origin of Himalayan trumpets in the Temples of the East?

"The Lord of Tibet invited a high teacher of India for the purification of the Sacred Teaching. But how to meet the revered Teacher? Silver and gold and precious stones are not sufficiently valuable to adorn his path. And the Lama, in a vision, receives an Indication to meet the high guest with an unprecedented solemn sound. For this purpose are created new gigantic trumpets. Does there not resound in this Legend the avowal of Beauty, as the guiding and highest principle of life?

"Or another legend about the origin of the crystal sound of silver chimes. 'When a Chinese Emperor gave bells as a gift to a high Lama, the latter threw the gift into the river, saying: 'It is not fitting for me to carry precious metal? If our Temple is destined to receive these bells, let the waters of the mountain river carry them to their destination.' And the river brought the bells and in the mountain currents they received the crystal sound of the highest harmonies." You perceive again the same reverence of beauty and the dream about the music of the spheres.

"In the desert a solitary Mongol sings a Saga about a Warrior. 'Should you ask him to repeat the song unexpectedly heard by you, he will become silent and smilingly answer you that only the desert can hear the song about the Great One. The feeling of the approach to the Great, the exaltation of Beauty lives in the most remote yurts of the East. And does not this sensation of the Highest link the consciousness of the East and West, and of the whole thinking World?

"I was asked what basic difference is felt between the West and East. I answered—'The best roses of the West and East have the same fragrance.' This fragrance of the ascent, the burning of the sacred incense of the New Era, do they not kindle the very same all-conquering flame, about which the Agni Yoga of the Great Mountains speaks?"

San Antonio Enjoys Opera at Lone Star Park

SAN ANTONIO, TEX.—The San Antonio Civic Opera Company, sponsored by the San Antonio Musical Club, Mrs. Lewis Krams Beck, president, presented Planquette's tuneful *The Chimes of Normandy* as the second opera in the series of four to be given. Beautiful Lone Star Park, with its natural setting, is an ideal place for these performances. Betty Longaker Wilson, as the village good-for-nothing, Serpolette, was excellent. In addition to her lovely voice, she acted the role splendidly. Charles M. Lee, as Jean Grenicheux, sang well and was amusing, while Manfred Gerhardt, the Gaspard, also did commendable work. Rufus O. Craddock, Milton McAllister and Raymond Plogott were equally admirable in their respective parts, as were Sherwood Hollingsworth and Charles Forbes. Virginia Reid, in the part of Germaine, revealed her voice to good advantage. The parts of the village maidens were entrusted to Betsy Rucker, Alberta Huey, Marynel Neilson and Emily Dean. Jean Sarli conducted the orchestra which played well. The chorus acted and sang capably. The stage direction was in charge of Ed Armstrong, and the costumes were designed and created under the direction of Mrs. Ira Longaker. S. W.

Mme. Colombati to Occupy New Studios

Beginning on September 15, Mme. V. Colombati announces that she will be located on West 86th in the former studios of Herbert Witherspoon.

Frank Bishop Piano School Opens

The Frank Bishop Piano School will open its fall term on September 9. Being exclusively devoted to the study of the piano and closely related theoretical subjects, the school seeks to maintain the highest standard of excellency. A thorough musical education is given the student in the finest artistic and cultural surroundings. The school is ideally located in the very heart of the Art Center of Detroit (Mich.), overlooking the beautiful gardens of the Main Library and the new Institute of Arts.

Frank Bishop, director of the school, received his musical training, first in this country, and later in Paris and Vienna, from such renowned teachers as Emil Sauer and Wanda Landowska. In addition to ranking as one of the leading American pianists, he has had wide experience in the field of teaching, many of his pupils having been pre-



FRANK BISHOP

sented with success both in the United States and Europe.

Associated with Mr. Bishop as teachers of piano are Bernice Moyer, L. Marie Hacker, Evelyn Gurvitch, Dorothy Jaeger, Jacques Courtois, Lottie Sultan and Mary Sumner, all of whom have been trained personally by Mr. Bishop in the same technical methods. The teachers in musical theory are: Gilbert Beaume, who will conduct classes in form and analysis, counterpoint, fugue, composition and ensemble; Jeanne Reol, who will assist Mr. Beaume with the ensemble classes and also teach all classes in solfege, and Madame Bishop-Huchet, who will give courses in musical history and French, all three well-known in Europe as artists and teachers. A series of twenty-four lectures on the general history of art, with lantern slide illustrations, will be given by Adele C. Weibel, while Miss Hacker will present lectures on general music appreciation.

Final examinations are held at the end of each semester, at which time certificates, indicating the amount of work done, are given. Diplomas are granted to those students who have satisfactorily completed the prescribed four-year course leading to graduation.

One of the features of the school is the importance given to student recitals. For this purpose there is a recital-hall, with a seating capacity of two hundred; here students have the advantage of appearing in public several times a year.

*The Building
Musicians have been
looking for!*

SOUND PROOF STUDIOS



A complete building of Sound Proof studios adaptable to ideal living conditions.

If you have not as yet availed yourself of the opportunity to inspect the completely sound-proofed Sherman Square Studios, located at 160 West 73rd Street, New York City, a studio building not merely in name but a studio building in fact and built for the express purpose of giving musicians their required accommodations, we recommend that you visit the studios now, so that you will have the advantage of a greater choice, at moderate rentals.

These commodious studios just completed are now available for immediate occupancy and we feel sure that there is a justification for your seeing them before you make your new arrangement for the Fall.

SHERMAN SQUARE STUDIOS

160 West 73rd Street

TRAFalgar 6701

MR. TURMBULL at the building

Mrs. Frankel Organizes a Quartet

Bessie Bartlett Frankel has organized, in honor of her father, A. G. Bartlett of Los Angeles, head and founder of the Bartlett Music Company, a string quartet to be named the Bartlett-Frankel String Quartet, the personnel of which is Emile Ferier, viola; Joseph Barrissot, first violin; Nicholas Ochi-Albi, cellist, and Anthony Briglio, second violin. Mrs. Frankel has generously arranged so that these players may rehearse sufficiently together to perfect their ensemble, which is not entirely new since three of them have been associated in a quartet for a year or more.

During the coming winter there will be three evening programs at the Biltmore Hotel, and there will be three free public school programs for seventh and eighth grades which will be given with a lecture. Mr. Bartlett was instrumental, when he was a member of the Los Angeles Board of Education, in instituting music in the public schools and was always deeply interested in the educational phase of the art. Mrs. Frankel hopes through young people's concerts to create a greater understanding and love for music.

The Biltmore evenings will be presented in the manner of early chamber music programs, the audience seated in a circle, the musicians in the center, using candles.

Os-ke-non-ton Returning from Abroad

Os-ke-non-ton, the genial and popular Indian whose splendid voice and fine dramatic ability have carried him from a reservation wigwam into the foremost concert halls of this country and Europe, will return to



OS-KE-NON-TON

America in January after having spent two years in singing abroad. England, particularly, has kept Os-ke-non-ton busy, for most of the important schools and educational institutions in the United Kingdom have booked him for at least one appearance. When Hiawatha was given during July for several weeks in the Albert Hall, London, Os-ke-non-ton duplicated his former successes. "The Chief" is due in New York in January, following which he plans to start West almost at once for his tour of "Happy Concerts," as he calls them, the reason probably being that he enjoys them as much as his audiences.

Hazel Jean Kirk Recuperating

Hazel Jean Kirk, violinist, had an unfortunate winter last season. On arriving in Syracuse, she developed intestinal influenza;

then her apartment was robbed and everything she owned, except her violin, was taken. To make matters worse, after being ill about half the spring, she lost the use of her right arm entirely and the doctors treated it for neuritis. An X-ray, however, showed an abscess of the right shoulder bone and an immediate operation was found imperative.

Now Miss Kirk is rapidly regaining the use of her arm, after the operation, and has resumed real practice, with a heavy season ahead. She has a large class of pupils and will continue to teach at the Syracuse University, besides fulfilling an excellent concert season. She is scheduled for a New York recital the middle of December.

Constance Clements Carr at Asbury Park

Constance Clements Carr, young American soprano from the Leon Carson studios, scored a decided success on August 11, as guest soloist with the concert quintet at the Hotel Monterey, under the direction of Harold M. Stillwell.

A large audience received with enthusiasm Miss Carr's renditions of operatic, sacred arias and secular songs by Mozart, Puccini, Wolfe, Hahn, Brain and others, demanding encores after each group. Her perfect control of a well-placed fresh, clear, lyric voice

Lake Michigan when he sang the tenor role in The Elijah.

Mr. Kraft will return to New York on October 1 for the reopening of his season, which again looms big, many engagements having already been booked.

A True Story Told by Dates

The old adage "figures don't lie" should be changed to musical parlance "dates tell the truth." Just a glance at the following will prove that what has been said of the Isadora Duncan Dancers from Moscow is not the wild inspiration of a press agent nor the ambition of the booking agent.

Last year, their first in America, was nothing short of phenomenal. The Boston Symphony Orchestra had them as soloists for a week; a six weeks' run in New York and a tour far surpassed all expectations.

They will arrive late in September for their second tour, visiting thirty-two states in all. The unit consists of fourteen girls, from the Isadora Duncan School of Dancing in Moscow, with Irma Duncan, an adopted daughter of the late Isadora, as principal soloist and director.

Their season will open on October 6 at Carnegie Hall, followed by four appearances there in the week. Then comes their long trek which will call for almost daily ap-

ALBERTO JONÁS

World-renowned piano virtuoso and pedagogue, teacher of many famous pianists, announces the

RE-OPENING

of his Studio on

OCTOBER 1st

at

19 West 85th Street

New York

Applications may be sent in now to Secretary of Alberto Jonás
Telephone Endicott 2084 Five Assistants

made possible an exhibition of exquisite legato and sustained singing wherever required, such as in the case of The Last Rose of Summer, sung as an encore, while at all times her finely drawn interpretation of the various songs won for her the favor of the audience before the first group was concluded. Miss Carr has a charming personality, and much favorable comment and speculation were heard during the evening as to the brilliant future in store for this artist.

Vera J. Kerrigan, an accomplished and sympathetic accompanist, was at the piano throughout Miss Carr's program.

Kraft Pupil Gives Recital

Previous to leaving for a vacation in the West, Mary Jeanette Hoffman, soprano, and artist-pupil of Arthur Kraft, gave a recital at Mr. Kraft's studios in New York. Her numbers included songs by Gluck, Brahms, Parker, La Forge, Test, and Quilter, followed by several encores in lighter vein. Miss Hoffman has been studying a number of years with Mr. Kraft and is making rapid progress. Assisting her was Sara Lou Howland, cellist, who played a group of solos by Mozart and Van Goens, as well as an obligato of a song still in manuscript and dedicated to Miss Hoffman.

Mr. Kraft is at present at his summer home in Northern Michigan where he is conducting a class in voice culture. A recent appearance was at the Interlocken Bowl on

pearances until May 3, when they go to Havana, Cuba. Mr. Hurok's contract was for a ten weeks' tour, but the demand has been so great that they now have thirty, with possibly four weeks additional.

They go to Montreal, in the North-East; Vancouver, in the North-West; Los Angeles, in the South-West; New Orleans, on the Gulf of Mexico, and in fact every principal city will have the pleasure of seeing one of the most artistic groups of dancers before the public today.

Raisa and Rimini Here Soon

Rosa Raisa, of the Chicago Civic Opera Company, and her husband, Giacomo Rimini, baritone of that organization, are due to arrive in America on October 15 and will leave immediately for Reading, Pa., where they will give a concert on the 17th. Then they go to Pittsburgh, Chicago and Denver, where they will also appear in concert, returning to Chicago for Raisa's first appearance there with the Chicago Opera on November 1.

Ramona Little Entertains for Lee and Shuk

Ramona Little, western representative of the National Music League, recently gave a reception in honor of Dorma Lee, contralto, and Lajos Shuk, Hungarian cellist, in the galleries of the California Art Club. Eu-



GEORGE AND VIRGINIA CASTELLE,

(center) of Baltimore, with a group of their students who appeared in recital at the Castelle summer home in Edgewater, New York, with Alfredo Gondolfi, well known opera singer, as guest artist. They are (left to right, top row) Elsie Craft Hurley, winner of the first prize in the National Federation of Music Clubs' Biennial Contest in Boston; Mary Bokee, prima donna of the Play Arts Guild, Baltimore; (lower row) Marguerite Anger, district winner in the Atwater Kent Contest, and Helen Stokes, recent winner of the Juilliard Foundation Extension School Scholarship.

gene Goossens, English composer and conductor, played the piano part of his rhapsody, Opus 13, with Mr. Shuk. The latter also was heard in a group of numbers by modern composers. Two hundred guests attended.

Dorothy Caruso Recording Studio Reaches Prominence

The studio opened recently by Dorothy Caruso on East 62nd Street for the recording of personal phonograph records, is reaching a prominence greater than Mrs. Caruso had anticipated.

"When I first planned to open my studio I thought that the greater demand for records would be from those who might be interested in hearing their own voices for the first time, either as speakers or singers, or from those desiring to send spoken letters to distant friends," said Mrs. Caruso. "Of course we have made many such records and taken letter recordings to be sent to almost every country in the world. By now a little girl in China has two beautiful records all in Chinese telling her how much her sweetheart, whom she hasn't seen for two years, loves her. By now perhaps a young couple are reunited through the medium of a record sent by the repentant wife to her husband away out west. A youngster in Italy I hope is behaving himself and playing daily the record his father made for him here at my studio. Even Christmas greetings have been recorded."

According to Mrs. Caruso the greater number of records have been made by singers, musicians and their pupils. One experienced basso was amazed when, hearing himself sing for the first time, he detected errors in his diction and breathing of which he never had been conscious.

"A number of teachers of voice are bringing their pupils to us every few weeks to record their progress," Mrs. Caruso continued. "We have made many extraordinarily successful records of the violin and the piano. Recently we recorded a lute, and of course we have had many cellos, flutes, saxophones and oboes, not to mention jews harps, mouth organs and a peculiar Oriental instrument, the name of which I cannot recall."

The records Mrs. Caruso makes are electrically recorded, and a standard type of microphone is used. The record itself, which is of an aluminum composition, is permanent and indestructible.

"We are obtaining wonderful results," Mrs. Caruso went on to say, "and the work is fascinating. We play over every record we make before giving it to the artist to take from the studio. The record is finished as soon as the artist is through singing or speaking."

JACQUES JOLAS

REINALD WERRENATH

Management: Wolfsohn Musical Bureau of New York, Inc., New York City

MAAZEL

Management: Haensel & Jones
113 W. 57th St., New York
BALDWIN PIANO

BARITONE

Management: Vera Bull Hull, Steinway Building, New York
For Europe: George Alberi Bachaus, Berlin

"There can be no doubt that Maazel is a great artist."—*Sheffield Telegraph*
"Conquered by his great skill and detailed perfection."—*Semaine a Paris*
"Maazel's tremendous accomplishments were astonishing."

—*Berliner Tageblatt*

ALEXANDER
RAAB

EMINENT HUNGARIAN PIANIST

**RETURNED TO CALIFORNIA
IN SEPTEMBER**

to spend the Winter in

LOS ANGELES



**Mr. Raab will accept a limited
number of advanced students**



For Registration Apply to

L. E. BEHYMER, Manager,

705 Auditorium Building

- - -

Los Angeles, Calif.

MME. CLAY-KÜZDÖ

VOICE SPECIALIST

Recently returned from Five Years in France and Italy,
Teaching and Coaching with the Leading Masters.
Auditions By Appointment Without Charge
Special Course in Diction
for the Speaking Voice
Studios—21 West 95th St., New York
Tel.: Riverside 0141

KATHARINE IVES

CONCERT PIANIST

Season 1929-30 Now Booking

Management: Paul Berthoud, 119 West 57th St., New York. Tel: Circle 10069

LOUISE BAVE

LYRIC COLORATURA

820 RIVERSIDE DRIVE, NEW YORK

Tel. 0420 BILlings and WADsworth 5506

N
I
K
O
L
A
I**ORLOFF**P
I
A
N
I
S
T

IN AMERICA—JAN. 1st TO APRIL 15th, 1930

Management: R. E. Johnston, 1451 Broadway, New York City
Knabe Piano Ampico Recordings**EDWARD H. BOATNER**

Famous Negro Baritone

Master of early Italian songs, German Lieder,
French songs and interpretative Negro Spirituals

"He possesses not only the well modulated timbre of the cultivated
singer, but has as well the dignity, modesty and poise of the
classicist."—Chicago American, May 7, 1928.

For Oratorio—Recitals—Concerts—Address
422 E. 45th Place, Chicago, Ill.**SCHOOL OF SACRED MUSIC**

UNION THEOLOGICAL SEMINARY

Broadway at 120th Street, New York

FOR ORGANISTS, CHOIRMASTERS AND ALL LEADERS
IN THE MINISTRY OF MUSIC IN THE CHURCH

Post graduate degree, Master of Sacred Music

CLARENCE DICKINSON, Director

TERM OPENS SEPTEMBER 25

Distinguished Faculty

Catalog on request

Frederick GUNSTER

Tenor

"His voice has a beautiful
lyric quality."
—Brooklyn Daily Eagle

Forwarding Address: c/o Musical Courier, Steinway Hall, N. Y.

**CHAMBER MUSIC ~ RECENT ISSUES**

- SONATA QUINTA IN G MINOR, by G. F. Haendel, for two violins and
violinello, arranged for concert use by Alfred Pochon. 1.25
- QUARTET IN G MAJOR, for two violins, viola and violinello, by
Arnold Volpe 2.00
- PRELUDE (Recueillement), by Ernest Bloch, for two violins, viola and
violinello, Score and Parts 1.50
- VALSE IN A (Op. 39), by Johannes Brahms, arranged by Ludvik
Schwab, for two violins, viola and violinello.60
- ORIENTALE, by Cesar Cui, arranged by Ludvik Schwab, for two violins,
viola and violinello.60
- THREE NOCTURNES, by Ernest Bloch, for violin, violinello and piano 2.50
- SERENADE, by Richard Czerwonky, for violin, violinello and piano. . . .75
- PAYSAGES (Landscapes), by Ernest Bloch, for two violins, viola and
violinello, 1. North, 2. Alpestre, 3. Tongataboo, Score and Parts 2.00
- JESS MACFARLANE (Old Scotch Air) "AY WAKING O!", for two
violins, viola and violinello.60

Order from your dealer

CARL FISCHER, INC.
BOSTONCooper
SquareNEW YORK
CHICAGO**Buhlig Well Received in Carmel-by-the-Sea**

Following Richard Buhlig's recent appearance at Carmel-by-the-Sea, Cal., The Carmelite, under the heading of "Music and the Platonic Idea," commented:

"Plato, Cezanne, Pater . . . Bach, Beethoven, and now . . . Richard Buhlig, pianist and intellectual, last Friday evening at the Theatre of the Golden Bough, interpreted the attempt of music as the quintessential art to reach, through three centuries of history, an utterance of ultimate reality.

"Through Bach and Beethoven he traced this attempt,—Bach working with almost pure objectivity; Beethoven working oppositely in the nineteenth century with its emphasis upon the subject, the ego speaking dynamically and singly and centrally. Bach objective, contrapuntal, the form pure, the music horizontal; Beethoven subjective, the expression personal, the democratic flow of equal voices superseded by a perpendicular chordal arrangement.

"Yet the utterance of the Platonic 'idea,' the ultimate real, the Ding-an-Sich, is what the music of the great has reached after, through Bach and Beethoven to the moderns. Out of time, and only in space, said Buhlig, it is as of another world.

"Cezanne was concerned with the trans-fusing of the content into form so that nothing but the form would remain. The subject matter is therefore irrelevant. All the arts share the attempt to become pure form in which there can be no content. The aesthetic experience is the experience by which one perceives reality.

"Buhlig made a further significant point in the second major portion of his discussion. Whereas all the other arts are the expression of the idea, he said, music is the idea itself. Buhlig is well aware that music is only incidentally sound; sound the mere carrier of music. It is not about something; it is the thing itself.

"It was a daring thing to present a discussion of such attenuations to a concert audience, to present a developed aesthetic philosophy to those who had perhaps come simply to hear, and thus to require them to think.

"As a coda, Buhlig posited the idea that the personal reaction of the auditor to music is irrelevant. Since the province of art is the reduction of content to the purest form, we may say of any work, 'I like it,' or 'I don't like it.' But this has nothing to do with it as a work of art. It is simply a man talking about himself.

"After the lecture, there followed music itself. Bach, Partita in C minor. Crisp, clear, like hard pebbles of exquisite roundness of form . . . the counterpoint moving, as Buhlig had described earlier in the evening, 'as the stars move in their courses.'

"Beethoven, the sonata opus 110, an intense expression of the heart of man in the nineteenth century. Buhlig plays such music as though he were the contemporary of the composer. He records thus the history of the human spirit.

"For his group of modern composers Buhlig chose Debussy, Scriabin, Chavez, Hindemith, each a composition of superb vitality, the sonata of Chavez particularly a magnificence of brevity and significant form.

"The evening was throughout keyed to a high pitch of intellectual intensity. The breadth of Richard Buhlig's musicianship is beyond the need of approval. Height, depth, perspective, maturity."

Mittell Pupil on Tour in England

Walter Scott, pupil of Philipp Mittell, violin teacher of New York, is now on a concert tour in England. One of his recent appearances was in the Harrogate Royal Hall. This young artist's part in the concert was reviewed as follows by the critic of the Yorkshire Post: "In Max Bruch's concerto in G minor for violin and orchestra, the soloist was Walter Scott, who appeared at these concerts last year as a boy prodigy, dressed in a velvet suit. Now he is in long trousers, and has grown so much that although he is only fourteen years of age it seems inadequate to call him a boy, the more so as he has also progressed rapidly towards musical maturity. He is an American by birth, but Yorkshire has some claim to him, his parents being Sheffield people. He has undoubted talent, which, with the spirit and capacity for hard work and a sensitive musical intelligence, should carry him far."

At the Roxy Theater

The stage program that accompanied the screen presentation of The Girl from Havana, the all-talking Fox Movietone production at Roxy's during the past week, was elaborate and entertaining. In order to create the atmosphere for the feature film, Roxy staged a colorful number called In Old Havana Town. In two scenes, it portrayed a trip to the Cuban city and an atmospheric interlude in one of its famous cafes. A number of native Cuban artists were engaged for the occasion, and their contributions consisted of authentic songs, dances and instrumental music. Angelito Loyo, Mexican soprano, was

the soloist. A native group of Cuban musicians supplemented the Roxy Symphony Orchestra, and a vivid background was provided by the Roxy Ballet Corps, the Roxy Chorus, and the Thirty-two Roxyettes.

A novel silhouette number called Under the Sea presented a legend of a diver and the pearl in musical and dance form. Berinoff and Eulalie, adagio dancers who have gained a large following in New York, assumed the principal parts, and were assisted by Ann Fleming, Irene McBride, Ivena Hall and Clarice Goldner.

Patricia Bowman, premiere danseuse of the Roxy, made her first appearance with the Roxyettes. Together they presented a popular dance version of the kittens and the ball of wool. Against a special woodland setting, Beatrice Belkin sang Forest Echoes, and well deserved the plaudits of the audiences.

The Roxy Symphony played an arrangement by Erno Rapee of Tschalkowsky's most popular melodies.

Ernest R. Ball Programs

Within a space of less than two weeks, four programs of the works of the late Ernest R. Ball were recently given by outstanding artists in New York.

On August 9, the Musical Moments Hour, over station WABC featuring the Columbia Trio and Ben Alley, tenor, was devoted entirely to the works of this composer. On August 17, John Casserly, young American tenor, presented an all-Ball program over station WNYC, and on the same day Becita Millicent, soprano, gave one over station WPCB; then to top it all, John Charles Thomas, American baritone, devoted his entire program at the Palace Theater, on August 21, to Ball songs.

Central Park Season Closes

The regular open air concert season in the Central Park Mall closed last Sunday night with the final concert by Franz Kaltenborn and his orchestra. There was one additional concert on Labor Day evening, when Maximilian Pilzer conducted the fourth of this summer's Naumburg memorial concerts.

Mr. Kaltenborn, who has for many years been a favorite with Central Park audiences, received a hearty farewell demonstration.

Rogers to Reopen Studio in October

After a refreshing summer spent in delightful Shinnecock Hills on Long Island, Francis Rogers will return to New York the end of September to reopen his vocal studio on October 1.

MARGUERITE HOBERT
VOCAL TEACHER

REPRESENTATIVE OF D. ALBRECHT THAUMING
Correct Principles of Vocal Therapy
54 West 14th St., New York Tel. Trafalgar 9708

ELIZABETH QUAILE

Teacher of Piano

Classes in Pedagogy and Interpretation
22 East 89th Street : : New York**RUDOLF LARSEN**

TEACHER OF VIOLIN

Assistant to PROF. LEOPOLD AUER for 8 years
414 Sterling Place, Brooklyn, N. Y. 528 Carnegie Hall, N. Y. C.
Telephone Nevin 1518

CLARICE BALAS

Pianist

Management: Balas Studios
3057 W. 14th St., Cleveland, Ohio
(Pupils Accepted)


ELSIE HURLEY
Lyric Soprano

Winner of National Opera
Club Prize (Victor Herbert
Memorial Contest) and of
N. F. M. C. Contest, 1929

Available for Opera, Concerts
and RecitalsAddress: GEORGE CASTELLE,
1911 Eutaw Place, Baltimore, Md.

An advertisement of our own—

We quote from one of the many letters of appreciation which we are receiving from satisfied readers and advertisers:



I have been wanting to write you for a long while to tell you how much I appreciate the wonderful publicity that you have given me in the Musical Courier. It has far surpassed anything that I could ever have imagined, and I am really grateful to you for the amount of energy, time, and cleverness you have used to do this.

*It Pays to Advertise—
In the Musical Courier*

“SERVICE COUNTS”

Fifty years of uninterrupted service to readers and advertisers

MUSICAL COURIER
Weekly Review of the World's Music

“The World's Greatest Musical Weekly”

Chicago to Have Civic Opera Week

Week of October 7 to 12 Decided Upon by Associated Civic Opera Clubs, Representing Twelve Thousand Members, and Chicago Civic Opera Company for Intensive Campaign to Bring Before "Metropolitan Chicago" the Value of the Chicago Civic Opera Company—American Opera Company to Open Two Weeks' Season on October 7—Local Musicians Returning

CHICAGO.—The central board of directors of the Associated Civic Opera Clubs of Metropolitan Chicago (representing twelve thousand members), early in August passed resolutions for the promotion of Civic Opera Week and recommended the dates of October 7 to 12 inclusive. The resolutions were unanimously adopted by the officers of the Associated Civic Opera Clubs and accepted by the management of the Chicago Civic Opera Company. The purpose of the week is to bring more forcibly before the residents of the area known as "Metropolitan Chicago" the value of the Chicago Civic Opera Company. Forty-two local clubs which constitute the Associated Civic Opera Clubs have appointed special committees and every member of this already extensive organization will give time and activity to this educational campaign.

Every one of the forty-two clubs will select a committee of ten persons who will give their entire time during Civic Opera Week for the purpose of making available to the public those season subscription tickets which are still on hand. While this feature of the campaign is an important one, it is not the primary purpose of the Civic Opera clubs to dispose of tickets. Rather, it is their desire that every citizen of Metropolitan Chicago should know more of the Chicago Civic Opera as a cultural asset for this area. The business leaders of the city, as individuals and through the Association of Commerce, have on many occasions attested to their belief that Chicago's Civic Opera is one of the most potent and vital forces in Chicago's community life.

The fact that more than thirty-one hundred guarantors pledge themselves for sums varying from \$100 to many thousands is the best indication of what commercial Chicago thinks of its opera. Were any further testimony necessary, it has been supplied by the Association of Commerce, which, in addition to its previous endorsements, has added its authority by means of a letter from the president, Frank F. Winans, specifically endorsing Chicago Civic Opera Week. The letter reads: "Believing that the citizens of Chicago and the area surrounding Chicago which is commonly called Metropolitan Chicago, recognize the great value of the Chicago Civic Opera Company, we commend the plan of the Associated Civic Opera clubs to conduct Civic Opera Week, and heartily recommend full cooperation on the part of all concerned in assisting in making the week of October 7 to 12 inclusive a great success. The Chicago Association of Commerce so expresses its cooperation with one of our greatest cultural assets."

But despite this magnificent endorsement of the opera company's efforts, it cannot attain the full measure of its success until every resident of Metropolitan Chicago has become opera-minded. At the luncheon at the Palmer House of August 6, when Civic Opera Week was first announced, Samuel Insull, president of the Chicago Civic Opera, declared that if it were possible to sell out every performance in the new Civic Opera House, it would be possible to produce opera in Chicago practically without a deficit. It

is the aim of the Associated Civic Opera clubs to do their utmost to bring about such a condition.

WALTER SPRY RETURNS TO CHICAGO

Mr. and Mrs. Walter Spry returned to Chicago on September 1 after a delightful stay of six weeks at Gatlinburg in the mountains of Tennessee. Among the other well known musicians who stayed at that resort were: Margaret Farr, M. Ziolkowski and Mr. and Mrs. Harold Maryott, all of Chicago.

THE BROKAW'S IN CHICAGO

After spending their summer vacation in northern Wisconsin, Mr. and Mrs. Ralph Brokaw of Wichita, Kans., spent a few days in Chicago before returning home. Mr. Bro-

and music director, brings a repertory of six operas: The Marriage of Figaro, Martha, Carmen, Faust, Madame Butterfly and Yolandia of Cyprus. The last named, to be given on the opening night, is the work of Clarence Loomis of Chicago and Cale Young Rice of Evansville, Ind.

The company's appearance here is sponsored by the American Opera Society of Chicago, Inc., of which Mrs. Waller Borden is president and Mrs. Edith Rockefeller McCormick, honorary president. Plans for the presentation are being made now through various group chairmen, and a men's committee which will include leaders in Chicago's business and social life is in process of formation.

MARIE ZENDT RETURNS

Marie Sidenius Zendt, well known Chicago soprano and voice instructor at the American Conservatory, returned last week to this city after a six weeks' vacation spent in the Scandinavian countries and Paris.

JEANNETTE COX.

A Statement by Johannes Adler-Selva, Teacher of Frieda Hempel

"I was born in the Rhineland and showed talent for singing and music in early youth. At the age of six I was already singing in church. I was carefully taught, and when my voice changed it became a light lyric

I went from one teacher to another, from one throat doctor to another, without being benefited until at last I had the good fortune to find a master of the old Italian bel canto, Alberto Selva, from Milan-Padua, who was the only one of all the experts I consulted who discovered the real seat of my vocal trouble. He began immediately to build tone from the foundation up.

"With Alberto Selva I spent four and a half years, working always with the old principles. He died suddenly in 1914, one of the last and best of the Italian masters of the bel canto. His father was the famous bass, Antonio Selva, a pupil of the elder Lamperti. Alberto Selva studied medicine as well as voice, specializing in laryngology. At the time of his death I was his assistant as well as his pupil, and his teaching had proved so successful that I had entirely recovered my voice. I sang in an audition for the Royal Opera in Berlin, and was offered a five year contract at very advantageous terms as lyric tenor. I took my teacher's advice, however, and continued in the career of the pedagogue.

"After Selva's death I assisted his widow in the continuation of his school, and many of my pupils have attained to brilliant positions on the operatic and concert stage.

"After a number of years of such success I received a request from Frieda Hempel in October, 1927, who was attracted to my method, as a result of having read my book, How to Prevent the Further Decline of the Art of Singing. Her first words to me when I called upon her at the Hotel Adlon in Berlin were: 'I had made up my mind never again to have anything to do with another singing teacher, for one of them tells me one thing, another tells me another, until I am dizzy with contrary directions. Your book interested me, however, and I want you to show me what you can do for me.'

"Lessons began immediately, with the results that are known. Shortly after beginning instruction with me, Mme. Hempel sang in several large cities before distinguished and critical audiences—Budapest, Paris, Boston, Chicago, New York, and so on, and everywhere won notable successes with the press as well as the public. In order that Mme. Hempel might continue her studies uninterruptedly with me, I traveled with her to Paris and to America, and it was as a result of her confidence in my prospects for immediate success in America that I finally decided to give up my residence in Berlin and become a permanent resident of this country."

Brahms Chorus Announces Fourth Season

For its fourth season, the Brahms Chorus of Philadelphia, N. Lindsay Norden, conductor, announces two masterpieces of choral music. For the first concert, on December 6, the Chorus will sing Beethoven's Missa Solemnis. This, it is announced, will be the first presentation of this work in Philadelphia with full orchestral accompaniment. The soloists will be Ethel Righter Wilson, soprano; Kathryn Noll, contralto; Bernard Poland, tenor, and Thomas L. McClelland, bass.

According to public demand the Chorus under Mr. Norden's direction, will repeat the Bach St. Matthew Passion, which was given in 1928, for its second concert on April 9. Members of the Philadelphia Orchestra will furnish the orchestral parts, and the soloists will be Margaret Eberbach, soprano; Maybelle Marston, contralto; Frank Oglesby, tenor; Nelson Eddy, bass, and Rollo F. Maitland, organist, and Roma E. Angel, pianist. Both concerts will be held in the First Presbyterian Church, Philadelphia.

A PLAN for Artist Concerts in YOUR City!

Known as the

"Civic Music Association Plan"

Now operating with Financial Success in over One Hundred Cities

CIVIC CONCERT SERVICE (Inc.)

DEMA E. HARSHBARGER, Pres. and Gen'l Mgr.

Ward A. French, Vice-Pres. and Field Mgr.

Auditorium Tower

Chicago, Ill.

kaw, who is one of Wichita's foremost violin teachers, and Mrs. Brokaw, who occupies a high position in the musical life of that city as a piano instructor, report that in the twenty years they have lived in Wichita, the city has grown considerably not only in business, but also musically. Their studio, which had a humble beginning, is one of the most flourishing in that part of the country today and they are looking forward to a busy and prosperous season. The Brokaws count innumerable friends in Chicago, who took opportunity to fetter them royally on their twentieth anniversary.

HERMAN DEVRIES BACK HOME

Mr. and Mrs. Herman Devries returned this week on the S.S. Olympic from Europe, where they spent their summer vacation. Mr. Devries, who is not only one of Chicago's foremost voice instructors, but also the critic on the Chicago Evening American, sent to that paper weekly reports which were much commented upon not only by the local fraternity but throughout the country. Mr. Devries is joining the Gunn School of Music this year, but Mrs. Devries will, as heretofore, teach privately at her studios. The couple returned in the best of health and will resume their teaching at once.

AMERICAN OPERA COMPANY'S SEASON

The American Opera Company will open a two weeks' season on October 7 at the Majestic Theater. The company, organized by Arthur Judson of New York, with Vladimir Rosing and Isaac Van Grove as director

tenor. In school, in the chorus, and as soloist, I was well received. My teacher was the organist, Jacob Simon, a pupil of Piel of Boppard am Rhein, who taught him organ playing, harmony and composition. I played the organ in the church at my home at Mülheim am der Ruhr, or conducted the choir when my teacher, Simon, played.

"At the age of twenty-one I went to Berlin and took up a business career, studying piano with my late wife and voice with a teacher who did me almost irreparable injury. My teacher, who had himself been a heroic tenor but had no knowledge of teaching, destroyed a natural art of breathing which combined abdominal with costal. After a year with him I was left with the support of indrawn abdomen which constricted the vocal cords and made the voice harsh. In spite of this, the excellence of my natural vocal equipment was recognized and I was encouraged to study for the opera.

"I placed myself in the hands of another teacher, Heinrich Harke, the author of Lerne Singen, the best vocal instruction book in existence. This excellent master repaired my voice in a comparatively short time so that it lost its harshness. Instead of remaining with him, I foolishly took the advice of friends, enrolled myself in an opera school and began to study with a teacher who had ruined his own voice before he was thirty-five, and as a teacher succeeded in ruining the voices of many of his pupils. His false methods of teaching started a throat trouble.

FRANCESCO DADDI

Of Chicago Opera Association

SPECIALIST IN VOICE PLACING—RUDIMENTARY TRAINING FOR BEGINNERS—COACHING FOR OPERA AND RECITALS

720 Fine Arts Building, Chicago, Ill. Harrison 5755

DR. J. LEWIS BROWNE

DIRECTOR OF MUSIC
Chicago Public Schools

EDGAR NELSON

Coaching, Oratorio and Vocal Repertoire
BUSH CONSERVATORY
839 North Dearborn St. Chicago

AND SKALSKI

Conductor—Pianist

Master Pedagogue Lecture-Recitalist
of International Reputation

300 Fine Arts Building, Chicago, Ill.

VITTORIO TREVISAN

OF CHICAGO OPERA ASSOCIATION

Vocal Studios:

400 Fine Arts Building, Chicago, Ill.
Phone 4109 Wabash

Troy SANDERS

Pianist—Accompanist

64 EAST VAN BUREN ST., CHICAGO
Phone: 6830 Harrison

JOHN DWIGHT SAMPLE FANNIE COLE

Tenor

Soprano

ART OF SINGING

607 Fine Arts Bldg., Chicago. Phone 8097 Wabash

Mr. and Mrs.

HERMAN DEVRIES

Announce that

after June 1st students will be registered at the GUNN SCHOOL OF MUSIC during their absence in Europe

GRACE WELSH

Pianist—Composer

500 Kimball Building Chicago

HOWARD WELLS

Pianist and Teacher

Author of "THE PIANIST'S THUMB" and "EARS, BRAIN AND FINGERS"

506 Fine Arts Bldg. Chicago, Ill.

ELSE HARTMAN ARENDT

SOPRANO

Exclusive Management LOUISE QUEALY,
848 Sunnyside Ave., Chicago

GORDON STRING QUARTET

JACQUES GORDON, 1st Violin CLARENCE EVANS, Viola
WALTER HANCOCK, 2d Violin RICHARD WAGNER, Cello
Management: Gordon String Quartet, Orchestra Hall, Chicago

BRILLIANT-LIVEN

MUSIC SCHOOL

MICHAEL LIVEN, Director

PIANO—VIOLIN—HARMONY

Studios: 820 Kimball Bldg.—1958 Humboldt Blvd., Chicago
Tel. Spalding 9159

GORDON CAMPBELL

PIANIST—ACCOMPANIST—COACH

Repertoire for Vocalists and Instrumentalists
CHICAGO MUSICAL COLLEGE
Home Phone: Edgewater 8921

EDWARD COLLINS

Pianist—Composer
Conductor

64 East Van Buren St., Chicago, Ill.

HUGHES

PIANIST

Mgt.: HAENSEL & JONES, Steinway Hall
113 West 57th Street, New York
Steinway Piano Duo-Art Records**DIMITRIE CUCLIN**Commander—Order of the Crown of Roumania
VIOLINIST — TEACHER — COMPOSER
2315 UNIVERSITY AVE., NEW YORK CITY
Tel. Kellogg 6488**CHARLES SANFORD SKILTON**

Composer and Organist

University of Kansas Lawrence, Kansas

ROMANITeacher of ROSA PONSELLE
Studio: 244 Riverside Drive, New York
Tel. 6910 Riverside**Marie Sundelius**

SOPRANO

With the Metropolitan Opera Co.
Exclusive Management: HAENSEL & JONES
Steinway Hall, 113 W. 57th St., New York**WALTER HENRY HALL**Professor of Choral Music, Columbia University
Address 39 Claremont Avenue, New York**WINIFRED PLETTS**

COLORATURA SOPRANO

165 West 74th Street, New York City

Estelle LIEBLING

SOPRANO

Studio: 145 West 55th St. New York
Tel.: 1787 CircleStar with Caruso in Vienna, Berlin, and
Covenant Garden**FRANCILLO-KAUFFMANN**Coloratura Soprano Advanced Classes
Studio: Berlin-Wilmersdorf, Badensche Str. 14**EDWARD WEISS**

PIANIST

Busoni's Favorite Exponent of his Principles
Berlin-Wilmersdorf, Detmolder Str. 64**ANNA CASE**Famous American
Soprano

Exclusive Management:

R. E. Johnston, 1451 Broadway, New York

Keep Fit—Be Examined Periodically

Join VOICE HYGIENE CLUB, Inc.

113 West 57th Street—Suite 1409-1410

For Teachers, Singers, Vocal Students, etc.
Benefits: Entitles members to office medical treatment and
advice, for any condition affecting the VOICE, NOSE,
THROAT and EAR, between 2 and 5 p. m. daily (ex-
cept Sunday), Monday and Thursday evening 8 to 9.DR. JOHN J. LEVBARG, Medical Director, Circle 0592
LARYNGOLOGIST—SINGER—LECTURER ON VOICE HYGIENE**HEMPEL**Management: R. E. JOHNSTON
1451 Broadway, New York
Steinway Piano

Concert Direction

WOLFF and SACHS

Established 1882

Oldest concert managerial firm in Germany

Berlin W. 9, Linkstrasse, 42

Cable address: Musikwolf

Managers of the Berlin Philharmonic Concerts
(Wilhelm Furtwangler, Conductor)

Managers Bruno Walter Concerts

Directors of concert and operatic tours of
many famous artists throughout EuropeRepresentatives of the Metropolitan Opera Com-
pany of New York for Middle Europe

RHEA SILBERTA,

who will reopen her New York studios on September 19. Miss Silberta has been spending the summer in Europe. The latter part of June and the first part of July were passed in Paris, following which she moved on to Evian-Les-Bains in the Haute Savoie, where she did considerable composing. Then after a motor trip back to Paris, she continued on to Berlin and will sail for home on the S.S. Milwaukee. She is due to arrive in New York about September 15.

Canada Acclaims Goldman

Edwin Franko Goldman and his band have been in Canada since the close of the New York season, and both conductor and band seem to have made the same impression there that they have always made wherever they have played in the U. S. A. This opinion is expressed in Toronto papers.

The Evening Telegram uses a double column head, "Exhibition Music and Impressions, Opening Day—The Goldman Band," and, as a subhead, "The Greatest Thrill." In the paragraph which follows this the writer says: "There is one memory of this opening day that stands out clearest and strongest of all. The music of the Goldman Band. Glorious music. Many times astonishing music. But always most beautiful music, beautiful as the very finest that has resounded through these grounds these past fifteen years or more. . . . Ah, music lovers! Here is a story that might be told all day and every day without wearying teller or listener. Sixty musicians and a master conductor—Edwin Franko Goldman. Every man an artist, even the fun-making "effect" men who make music out of the strangest unmusical ironmongery. And a conductor who is a technician and a poet, a conductor, an interpreter and a composer all in one. No band is ever greater than its conductor—and Edwin Franko Goldman has the showman genius of Sousa, the uncanny facetiousness of Paul Whiteman, the dignity and reverence of a Rogan or a Godfrey, and the refined musicianship of a Toscanini. The band played several of his own little marches—trifles he considers them, but there is no mistaking the originality that invigorates every phrase of them. They played his Canadian National Exhibition March, repeated it in answer to a storm of applause, and it is to be hoped that they will play it every day that they are here. It has all the verve and 'clap' that anything of Sousa's ever had and it has a bold rhythmic independence that Sousa never achieved. . . . The tone of the band is orchestral in its searching sweetness, military in the truth and purity of its harmonies and progressions, and always of an undimmed golden color. . . . The band plays with orchestral finesse, light and shade and startling contrasts of color, accent and rhythm being achieved with simply childish ease. For their conductor is a great artist. A glorious band is the Goldman Band."

The Toronto Globe said: "Edwin Franko Goldman carries his charming personality with him to the conductor's stand and immediately makes friends with his audience, separately and individually. He conducts with authority, using no unnecessary gestures, and has his band under perfect control."

Bucharoff Tone Poems to Have Many Performances

Simon Bucharoff's tone poems for orchestra entitled Reflections in the Water and Sardonian Joy, which were played this summer at Hollywood Bowl under the direction of Eugene Goossens, will be played, also under Goossens' direction, during the coming season at Rochester, Detroit and St. Louis.

ADOLFO BETTI

Former Leader of the Flonzaley Quartet

Announces

VIOLIN INSTRUCTION AND ENSEMBLE CLASSES
FOR A LIMITED NUMBER OF ADVANCED PUPILSAddress: { May 15—October—Bagni Di Lucca, Italy
October 1st—c/o The Century Association, 7 West 43rd St., New York**Kilgen Organs** [Artistic in the Extreme]GEO. KILGEN & SON, Inc., 4034 N. Union Blvd., St. Louis
New York Office: 1017 Steinway Hall, 109 West 57th Street**Margherita SALVI**

Coloratura Soprano

Chicago Civic Opera Company

Mgt. R. E. Johnston, 1451 Broadway, New York

WILLIAM

ARKWELL

Baritone

Instruction in Voice—Repertoire—Interpretation
Opera—ConcertFall Classes Start September 15, 1929—Registration Now.
Circular upon request.

Metropolitan Opera House Studios, 1425 Broadway, New York Tel. Pennsylvania 2634

**SAN-MALO**

VIOLINIST

IN THE UNITED STATES 1929-30

Management:

CHARLES L. WAGNER

511 Fifth Ave.

New York

Baldwin Piano

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD

GALLI-CURCI



HOMER



RETHBERG



SCHIPA



TIBBETT

MANAGEMENT

Evans and Salter

113 WEST 57th STREET
NEW YORK

Schmitz 1929 Summer Session Ends in Brilliant Competition

The Schmitz Summer Session, held this summer for the tenth consecutive year, has just adjourned until next summer. Although independent from any colleges or schools as in the past, it was held in the beautiful Kent Auditorium of Denver and in cooperation with the Rinquest School of Music, Colorado's most extensive authorized center of Schmitz' pedagogy. The inscriptions totalled sixty-one, representing the twenty following states of the Union: Indiana, Missouri, Colo-

cluded a remarkable performance of the D minor concerto for three pianos of Bach, by Mrs. E. Rinquest, Mrs. T. P. Campbell and Andrew Riggs, while the D major three piano concerto of Bach, played by Ruth Dyer, Elmer Schoettle and Mr. Schmitz, was also impressive.

An important addition to the session was the chamber music class, assisted by the Denver Chamber Music Quartet and artist members of the session. With the collaboration

The contests for the Schmitz Scholarship intensified the work of the last weeks. The contest on New Music brought forth compositions by Rudhyar, Weiss, Henry, Childers, Hendricks, Sowerby, Grabbe, Cowell, Simmonds and Riegger.

In scoring a grade of seventy-seven out of a possible 100 points, Elmer Schoettle of New York won a cash prize of \$236, failing by only three points of being the first winner of the Schmitz Honor Scholarship which has remained unclaimed for the last ten years; Elmer Schoettle remains eligible to compete again next year for this Honor Scholarship, the winning of which carries with it the accumulation of several undistributed prizes offered in recent years as well

delphia; Mary McVay, Andrew Riggs and Dorothy Witte of Denver.

Critics Praise Lajos Shuk

Lajos Shuk, Hungarian cellist, has been receiving excellent press notices on his present tour of the Pacific Coast. According to the Santa Monica Outlook, "Sincerity, technique, delicacy of expression and delightful musicianship characterized the playing of this young cellist and won the enthusiastic applause of the audience after every number." The Los Angeles Saturday Night declared that he gave convincing evidence of his excellent musicianship, and the Anaheim Bulletin thought that Mr. Shuk's playing showed a deep sentiment and poetic conception.



The E. Robert Schmitz Tenth Consecutive Summer Session Held in Kent Auditorium, Denver, in Cooperation with the Rinquest School of Music.

rado, Oklahoma, Minnesota, New York, Massachusetts, Washington, Texas, Kansas, Mississippi, Illinois, Oregon, Utah, Pennsylvania, Wyoming, Wisconsin, Rhode Island, Iowa, New Jersey.

Highlights of international modernism in the interpretation classes were performances of works by Bax, Ravel, Debussy, de Falla, Scriabine, Carpenter, and, most particularly, the performance of the Bartok piano concerto presented by Elmer Schoettle. E. Robert Schmitz playing the orchestral reduction at the second piano. However, the classics received ample attention and in-

of the quartet, composed of Ginsburg, Neilsen, Perlmutter and Trustman, E. Robert Schmitz conducted performances of quartets and quintets for piano and strings by Purcell, Schumann, Mozart, Beethoven, Schubert, Franck, Brahms, Huré (first performance in U. S. A.), Chausson, Fauré, Milhaud (first performance in U. S. A.), which brought forth the artistry of an important group of artist pupils in the presence of an additional group of chamber music lovers eager to hear what became tantamount to a series of chamber music concerts of the highest caliber.

as international recognition, since contestants hail from all over the world.

Judges in the scholarship tests included, in addition to Mr. Schmitz, Marion Cassell of New York, Edith Kingsley Rinquest of Denver, Mabel R. Stead of Chicago, Ruth Dyer of South Hadley, Mass.—all assistant teachers to Mr. Schmitz—also Mrs. H. C. Calogeras and Francis Hendricks, Henry T. Ginsburg, and Clarence Reynolds of Denver.

Contestants for the scholarship included Doris Churchill of St. Paul, Minn.; Ramona Gerhardt of Minneapolis; Marjorie Long, South Hadley, Mass.; James Sykes of Phila-

Frank C. Butcher to Head Music Department Hill School

Frank C. Butcher, Mus. B., F.R.C.O., formerly assistant organist of Canterbury Cathedral, England, musical director of Hoosac School, Hoosick, N. Y., where he composed and developed the Boar's Head and Yule Log Pageant (of which a special edition is now in the press) and a well known conductor of choral societies in Pittsfield, Mass., and other cities, recently has been appointed the head of the music department at the Hill School, Pottstown, Pa. Mr. Butcher has earned an enviable reputation as a teacher of music and trainer of boy choirs, and his appointment at this important boys' school therefore will be watched with interest.

Banff Highland Festival Ends

The third annual highland gathering and music festival, held at Banff, Alberta (Canada), ended on the night of September 2. The program of the concluding concert featured Scotch airs for choir and solo, an eightsome reel by the winners of the highland dancing contest and bagpipe numbers by the champion piper of the Canadian Militia, who won the Beatty inter-regimental piping trophy.

Gigli to Sing Curci Song

Among the new songs to be introduced by Gigli on his concert programs this season is a new one, *Notte a Venezia*, by Gennaro Mario Curci, which is to be published by Ricordi. Tito Schipa is also singing several of Mr. Curci's songs.



JOHN W. CLAUS Pianist Teacher

Repertoire—Pedagogy—Ensemble

Teaching in Pittsburgh, Pa., Winter-Spring 1929-30
in Los Angeles, Cal., Summer 1930

237 Fifth Avenue Pittsburgh, Pa.

RAISA

Management:
R. E. JOHNSTON
1451 Broadway New York
Middlewest and West Representative
Civic Concert Service, Inc., Dena Harshbarger, Pres.
BALDWIN PIANO BRUNSWICK RECORDS

RIMINI

LEVITZKI

RUTH ST. DENIS-TED SHAWN

IN RECITALS OF SOLO AND DUET DANCES ASSISTED BY A SYMPHONIC QUARTET

PIANIST

Season 1929-1930
October to January in Europe
February to May in America

Concert Management: **DANIEL MAYER Inc.**
1516-17 Steinway Hall, 113 West 57th Street, New York
Steinway Piano "His Master's Voice" Records

In Middle and
Southwest
Oct. 14th to
Dec. 14th

Management
EDWARD W. LOWREY
Carnegie Hall
New York

WHERE BERLIOZ STANDS

By Clarence Lucas



THE BERLIOZ MONUMENT, PLACE VENTIMILLE, PARIS, photographed for the MUSICAL COURIER by Clarence Lucas, who was present at the unveiling of the statue in October, 1886.

In spite of good advertising, plenty of preparation, the attraction of eminent singers, a large chorus, and the Symphony Orchestra conducted by Pierre Monteux, Berlioz' *Damnation de Faust* failed to draw more than an audience of moderate size into the Pleyel Hall in Paris during the season of 1929.

Berlioz has his admirers, of course. So has Hugo Wolff; so has Gustave Mahler. But none of the three ever has been universally popular like Wagner, Schumann, and Liszt; and none of them ever will be. Berlioz went to his grave without having won the ear of his fellow countrymen. In fact, the failure of his great opera on which he had built such hopes contributed in no small degree to hasten his death. And if he could return to his beloved but indifferent Paris he would be doubly disgusted to find the music of Handel much more frequently played than his own.

How he disliked Handel,—that "musician of the stomach!" The gaunt and intense Berlioz certainly was slender beside the portly and complaisant Handel. But Handel had something which Berlioz had not, and it was that particular something which all the sharp, analytical, morbidly imaginative intellect of Berlioz could not supply; for Berlioz had more the mind of a scientist than an artist.

Science advances; art is permanent. We have only to look back far enough to see the truth of that statement. Ancient Egyptian science, for instance, would be absurd today. Chaldean astronomy is sufficient to show how enormously cosmography has advanced during the past three thousand years. The Phoenician skill in navigation is childish to us. Old Roman medicine seems like manslaughter. But Greek art is unsurpassable, for art is an antiseptic which prevents decay. It is permanent. And it is this permanent quality of art which makes so many of Handel's melodies and choruses more attractive to the multitude than the brilliant effects of Berlioz' orchestration, which have already been surpassed by Wagner, Strauss, and by a fellow countryman of his, Maurice Ravel. Shorn of their orchestral sonorities and variegated tints the music of Berlioz is often a barmedie feast of empty dishes. Berlioz has not given a melody to France, not one! Think of the tunes and phrases of Bizet, Gounod, Massenet, Saint-Saëns, Lalo, which haunt the ear of the whole musical world. The irregular sequences of notes of

which his phrases are constructed are like extremely plain women who are presentable only in their highly colored and decorative dress.

Yet Berlioz was an innovator. His orchestral effects were startlingly new to the public of his day. Irreverent critics compared his orchestral sounds to moving furniture and squeaking syringes. He was the first virtuoso of the grand orchestra,—the Paganini, the Liszt of his broodingnagian instrument. His book on Orchestration was the first and greatest of the many modern textbooks on the subject. Wagner, Dvorak, Strauss, Ravel, came after Berlioz and profited immensely from the study of his works. He could not prevent others from stealing his thunder. That was the penalty he paid for being more of a scientist than an artist. Berlioz was a profound admirer of Gluck, Beethoven, and Weber. But he

(Continued on page 25)

50th St. & 7th Ave.
Personal Direction
S. L. ROTHAFEL (Roxy)
WILLIAM FOX presents
"BIG TIME"
with
LEE TRACY
An All-talking picture

World's Greatest Theatre. People of discriminating taste enjoy Roxy's, with the best in talking pictures and divertissements. Roxy Symphony Orchestra of 110, Roxy Ballet Corps. Soloists. 32 Roxyettes.

MALATESTA

BARITONE METROPOLITAN OPERA COMPANY

Accepts a limited number of pupils in VOICE

OPERA—CONCERT—COACHING—REPERTOIRE

Studio: 215 West 88th Street, New York City.

Tel. Schuyler 6390

VAN YORX

THEO.—TENOR

Teaches this Summer. Special attention to the speaking and singing voice in relation to the motion picture art. Studio: 4 West 40th Street, New York. Opposite Public Library. Tel. 4792 Penn. If no answer ring Susquehanna 4506

STILLMAN - KELLEY

STEINWAY HALL, NEW YORK N. Y.

John McCORMACK

EDWIN SCHNEIDER, Accompanist

Direction D. F. McSWEENEY

565 Fifth Avenue

Steinway Piano Used

New York

Clementine De Vere SAPIO

Prima Donna
Formerly Metropolitan Opera, New York; Covent Garden, London; Theatre Royal, Madrid; La Scala, Milan; Grand Opera, Paris, etc. Principal English and American Festivals.



Romualdo SAPIO

Vocal Teacher
Formerly conductor Metropolitan Opera, New York, and European theaters. Coach to celebrities.



VOICE DEVELOPMENT, STYLE, REPERTOIRE

Address 109 RIVERSIDE DRIVE, NEW YORK CITY

Phone Endicott 8066



CYRENA VAN GORDON

Prima Donna, Metropolitan Opera Company
"She is fulfilling the late Maestro Campanini's prediction: You will be one of the greatest mezzo-contraltos of the age."

THE CONCERT GUILD
105 West 57th St. New York
DEMA HARSHBARGER
AUGUSTINE TOWSER
CHICAGO

Baldwin Piano

DR. WILLIAM C. CARL

announces

FOUR BEROLZHEIMER SCHOLARSHIPS

at the

GUILMANT ORGAN SCHOOL

FALL TERM OCTOBER 8, 1929

Write for New Prospectus

17 East Eleventh St., New York



VICTOR RECORDS

KNABE PIANO

Rosa Ponselle

METROPOLITAN MUSICAL BUREAU
33 W. 42nd St. New York City

DUNNING SYSTEM

of Improved Music Study for Beginners

The Demand for Dunning Teachers Cannot Be Supplied—Why?

Normal Classes as follows:—**MRS. CARRE LOUISE DUNNING**, Originator, 8 WEST 40th Street, New York City
KATHARINE M. ARNOLD, Arnold School of Music, 93 Madison St., Tiffin, O.
ALLIE E. BARCUS, 1006 College Ave., Ft. Worth, Texas. 4619 Broadway, Chicago, Ill.
ELIZETTE REED BARLOW, 2742 Herschell St., Jacksonville, Fla. June—Jacksonville.
Classes Indianapolis, Ind., Atlanta, Ga., Asheville, N. C.
CATHERINE GERTRUDE BIRD, 658 Colingwood Ave., Detroit, Mich. Normal Class July 8th.
MRS. JEAN WARREN CARRICK, 160 East 68th St., Portland, Ore.
DORA A. CHASE, Carnegie Hall, New York City; Pouch Gallery, 345 Clinton Ave., Brooklyn, N. Y.
ADDA EDDY, 3511 Cornell Place, Cincinnati, Ohio. Wichita, Kans. Aug. Minneapolis, Minn., Sept.
BEATRICE S. EIKEL, Kidd-Key College, Sherman, Texas.
IDA GARDNER, 17 East 6th Street, Tulsa, Okla. Normals, Season Tulsa. Summer, Paris, France.
GLADYS MARSAIS GLENN, 1217 Bowie Street, Amarillo, Tex. Classes June 3rd, Amarillo; July 22nd, Colorado Springs, Colo.
FLORENCE ELIZABETH GRASLE, Michigan State Institute of Music, Lansing, Mich.
HARRIET BACON MACDONALD, 13434 Detroit Avenue, Cleveland, O. 6010 Belmont Ave., Dallas, Tex.; 1422 Battery Street, Little Rock, Ark.
MRS. KATE DELL MARDEN, 61 North 16th Street, Portland, Ore.
MRS. WESLEY PORTER MASON, 10250 S. Wood St., Chicago, Ill. College of Music and Arts, Dallas, Tex.
MRS. LAUD GERMAN PHIPPEN, 3435 Ashbury Ave., Dallas, Tex. 1115 Grant St., Denver, Colo., July 22nd.
ELLIE IRVING PRINCE, 4106 Forest Hill Ave., Richmond, Va., Jan., June, Nov. of each year.
VIRGINIA RYAN, 1070 Madison Avenue, New York City.
STELLA H. SEYMOUR, 1419 So. St. Mary's St., San Antonio, Tex.
GERTRUDE THOMPSON, 506 W. Coal Ave., Albuquerque, N. Mex. Normal Class June 4th.
ISOBEL M. TONE, 626 S. Catalina St., Los Angeles, Calif.
MRS. H. R. WATKINS, 124 East 11th St., Oklahoma City, Okla.

INFORMATION AND BOOKLET ON REQUEST

MILDRED JAMISON DASSETT

CONCERT PIANIST and TEACHER

Endorsed by ISIDOR PHILIPP
818 Steinway Hall, New YorkH
E
L
E
N**CHASE**

VOICE TEACHER—Coach—Accompanist

316 W. 84th St., N.Y. Trafalgar 9192 & Endicott 5644

M
I
S
C
H
A
K
O
F
F**MISCHAKOFF**

Concert Master of the Philadelphia Orchestra

Stokowski, conductor

New York Studio Philadelphia, Pa.
701 Carnegie Hall 2016 Locust St.
Circle 1350 Spruce 5672**RUSSELL BLAKE HOWE**

CONCERT PIANIST and TEACHER

Awarded "Diplome d'Execution" from Fontainebleau,
France
608 Steinway Hall, N. Y. Tel. Circle 9263

VERE and VIRGINIA

RICHARDS

TEACHERS OF SINGING

136 Carnegie Hall, New York Tel. Circle 10363

J. TIKIJIAN

VIOLIN STUDIOS

ADVANCED STUDENTS AND BEGINNERS

166 WEST 87TH STREET, NEW YORK CITY
Tel. Schuyler 2989**Raymond BAUMAN**

ACCOMPANIST

TEACHER — COMPOSER — PIANIST

Studio: 150 Riverside Drive, New York City
Tel. Schuyler 5809-9823**W. L. O'TOOLE** TEACHERS and ARTISTS Courses.

Modern Piano Technique and Interpretation

NEW YORK—27 W. 72nd St.

PHILADELPHIA—Sutor School of Music

TRENTON—Conservatory of Music

PLATT SCHOOL OF MUSIC

ESTELLE PLATT and CHARLOTTE KENDALL, HULL, Directors

Complete Courses in All Branches

134-5 Carnegie Hall, New York City Phone Circle 8175

The MOZARTEUM, Inc.

American Society for Cultivation of Classic Music

ANNA WEITZBACH, Musical Director

45 W. 87th Street, N. Y. C. Tel. Schuyler 1913

CARL BUSCH

Cantata "The Hunter's Horn"

For Baritone, 2 Horns, Woman's Chorus and Piano

H. T. FITZSIMONS, Publ.,

509 S. Wabash Ave., Chicago, Ill.

CHALMERS

Lyric Soprano, Composer

Engagements Booking

Studio Guild Mgt., 113 W. 57th St., N. Y.

Circle 9952

F. R. BUTCHERF
R
A
N
K
C.

Organist

and

Choral Conductor

Address care of MUSICAL COURIER,

113 W. 57th St., New York

ROSA LOW

Lyric Soprano

Management:

ANNIE FRIEDBERG

Fish Building,

New York

EDNAH COOKE SMITH

Contralto

1414 Steinway Hall, New York City

BY EDGAR STILLMAN KELLEY

It is said that when the Shah of Persia was entertained by the Parisian court, a grand ball was given in his honor. Curiously enough his Majesty was puzzled by the fact that the members in high social circles took part in the terpsichorean activities. Said he, "I see you yourselves dance! Why, in our country we have all that done for us by our servants."

There is at present a growing tendency to have our music made for us by machinery or sung and performed by artists whose efforts are embalmed in records, or broadcast over the land, to such an extent that there is little incentive for the average music lover to become also a music maker.

To such an extent has our musical labor-saving machinery eased up the obligations of the none too eager amateur student, that many have given up all idea of practicing and have encouraged their parents to desert that old household friend, the piano, for the radio or the phonograph.

But better times are surely coming. We all have within us the desire to help create or reproduce some work of art, and those who are chiefly interested in music will not only prefer to hear their favorite works at first hand, but will always especially enjoy the pleasure of participating in solo, choral or orchestral performance.

Indeed it is my firm conviction that the radio, aided by the phonograph, will bring to life a new musical era following this transition period of stimulation being brought about by the invasion of Beethoven and his fellows into the very homes of the musically untutored.

A recent visit to the unique National High School Orchestra Camp at Interlochen, Mich., afforded me the opportunity of observing the spirit of these representative junior musical executants of our country, and it was truly gratifying to witness the heart-felt enthusiasm for the masterpieces of Beethoven and Tchaikowsky—an enthusiasm for these symphonic giants surely at least as great or as enduring as that which they would have expressed for Lindbergh or the Graf Zeppelin.

On witnessing the work under Joseph Maddy and his assistant conductors and teachers in the beautiful sylvan symphonic laboratory, one is impressed with the great value of this remarkable undertaking.

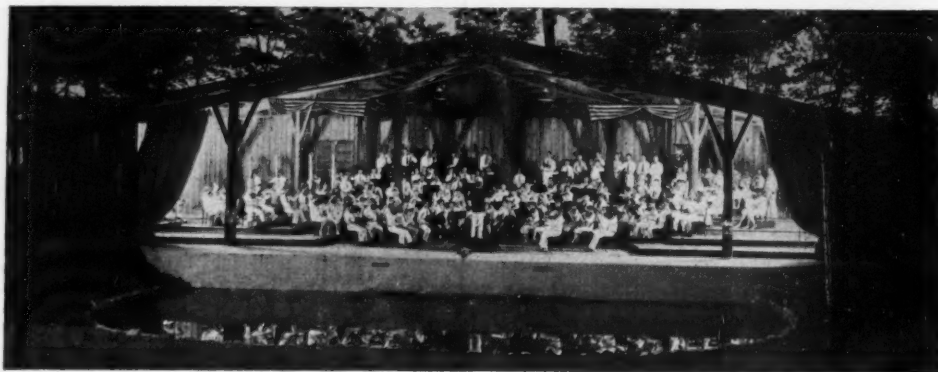
It is indeed a joy to note the eagerness with which these incipient artists attack the difficulties of standard compositions and their whole-hearted willingness to work till the wrinkles of inaccuracy are ironed out and smoothed into approximate artistic perfection.

This orchestra of 209, drawn from nearly all the States of the Union, indicate that a far greater number of executants are being inspired by this movement, as they are drawn from the fortunate competitors of contests held all over the country.

Not only is this experience of great value to the youthful executive musicians of our country, but also to our rising composers who here find a worthy medium for the expression of their orchestral ideas. Indeed this splendid undertaking may prove to be of equal importance to the creation as well as the performing artists.

One of the unusual features of this great enterprise is the system of "sectional rehearsals" which supplement the preliminary "reading through" of a given program. After the weeding out of the most obvious errors, and after Mr. Maddy has imparted his ideas concerning phrasing for the violins, fingering for the clarinets or oboes, or the proper degrees of dynamics for this or that group, the various bodies assemble at a later hour in their respective study sheds for more exact scrutiny of the knotty points and problems. The visitor in his walk

through the well wooded park will hear the strains of Tchaikowsky's F minor symphony in unworldly juxtaposition. The opening fanfare from the trumpet shed may undergo a pruning, while in the house of the second violins the curious figures of the main theme are being polished. Again, while the violas are struggling with the difficulties of the passages from the finale in their abode, not far distant in the home of the trombones we hear those chromatic harmonies peculiar to the great Russian. Be



© Spencer & Wyckoff

THE NATIONAL HIGH SCHOOL ORCHESTRA CAMP AT INTERLOCHEN, MICH.

it remarked that each group is under the care and guidance of a competent specialist, usually a member of some of our great symphony orchestras,—so that, in addition to experience gained in these rehearsals, the student obtains private instruction upon his special instrument.

Another important phase of instruction is Mr. Bakaleinikoff's class in conducting. An interesting sight is presented when, during Mr. Maddy's regular rehearsals, some forty of these students stand in the auditorium, beating time and imitating carefully each

Dr. G. de KOOS

Concert Manager

TOURS ARRANGED IN ALL EUROPEAN COUNTRIES

9 Dedelstraat

The Hague, Holland

stroke of his baton. In thus rearing a group of American conductors who will doubtless enjoy interpreting American compositions a great service is being rendered.

In addition to the self obvious attractions of the orchestra-camp, there are certain by-products of the institution that are of vital interest. Among them should be mentioned the incentive to the study of chamber music.

With such a large body of instrumentalists, where each group of wind-flutes, clarinets, oboes, bassoons, horns, etc., contains from ten to fifteen students, there is ample opportunity to try over not only string quartets, quintets, etc., but also those compositions involving less familiar and also less available combinations of wind and string. Hence it is a great satisfaction to find these dear young people, upon their own initiative, studying all sorts of chamber works. In different parts of the grounds one hears Beethoven's F major quartet, op. 18, and

ANNOUNCEMENT

of interest to all

PAPALARDO PUPILS

To all new students beginning work with Maestro Papalardo not later than October 15th, 1929, and to all old pupils who continue their studies during the season 1929-30, possessing sufficient vocal talent, musical ability and personality to warrant a professional career, opportunity will be given to compete for two

FREE SCHOLARSHIPS for the summer of 1930

at the

PAPALARDO MUSIC COLONY

CENTREPORT, L. I.

The judges who will hear contestants in May, 1930, and who will award one scholarship for soprano and one for mezzo-soprano, will include a music critic, a vocal teacher and a conductor. Maestro Papalardo will accompany his pupils at the piano and will have nothing to do with the selection of the winners, the decision of the judges being final. The awards will go to the two singers who in the judges' opinion are most apt to win success on the concert or operatic stage and who exhibit the greatest individual talent and artistic proficiency.

The summer study thus offered free to the two winners will include complete preparation of their programs for public recital in New York City, Fall of 1930, together with the study of operatic roles. A two-room, kitchenette and bath apartment at the Papalardo Music Colony will be placed at the disposal of the two young singers. Full enjoyment of vacation possibilities at the Centreport Colony will be theirs from June to September. Bathing, boating, fishing, hiking, tennis—on the private court—and other summer sports will add to their pleasure during leisure hours.

For further information, age requirements, etc., address
THE PAPALARDO STUDIOS, 50 West 67th St., New York City,
or phone Trafalgar 3087.



YEATMAN GRIFFITH

Voice

TEACHER OF FAMOUS ARTISTS AND OF TEACHERS
Studios, 52 W. 19th St., New York City Tel. Endicott 8144

ENRICA CLAY DILLON

STUDIO of ACTING

Coaching for Professional Singers—
Opera and Light Opera

By Appointment: 15 West 67th St., New York City
Phone: Susquehanna 7670—Trafalgar 1162

ZERFFI

TEACHER OF
SINGING

STUDIO:

Voice Production without
Interference 326A W. 77th St.
Free Voice Trial by New York
Appointment Telephone Trafalgar 4385

ELSA LEHMAN

INTERPRETER OF CHARACTERISTIC SONGS OF THE SOUTH
Miss Lehman's work is especially adapted for
Clubs and Social Functions
Management of CHARLES I. REID, 250 W. 57th St., N. Y.
Tel. Columbus 8484

Emilio ROXAS

Vocal coach to Martinelli and Teacher of
Della Samoiloff of Chicago Civic Opera

Studio: 703 Steinway Hall, N. Y. Phone S161 Circle

John A. HOFFMANN

Tenor

Member of the Artist Faculty of the
CINCINNATI CONSERVATORY OF MUSIC

LOUISE

CLAIRE

MacPHERSON—ROSS

TWO-PIANO RECITALISTS

Baldwin Pianos Exclusively

Address: Secretary, Apt. 1-A, 180 Riverside Drive, New York

EDWIN FRANKO GOLDMAN

CONDUCTOR THE GOLDMAN BAND

"A Symphony Orchestra in Brass"

Personal address: 202 Riverside Drive, New York

J. Fred WOLLE

CONCERT ORGANIST

Bethlehem - - - - - Pennsylvania

LUCREZIA

Direction

Maud

Winthrop

Gibbon

BORI

129 W. 48th St.
New York City

Phone Bryant 8400

Baldwin Piano

Victor Records

M A R I O CHAMLEE

Singing in Europe

Management: ERNEST HENKEL

1451 Broadway New York City

from another direction the A major quartet from the same opus number. Again one is regaled with Beethoven's septet, and farther off one hears one of the modern works.

At the church service Sunday morning I heard (by chance for the first time in my life) Beethoven's Trio for two oboes and English horn,—very tastefully performed by three youths of undoubted talent. These church services by the way are of a nature that appeal to hearers of all creeds and the chief medium of communication is music, so universal in its spiritual as well as emotional appeal.

The day I attended, we were given a most interesting address upon the music of India by Prof. Morse, a native of Calcutta, and in the evening I had occasion to observe that the enthusiasm of the faculty prompted them to enjoy their leisure hour in performing themselves standard works such as Mendelssohn's Scotch Symphony, Schubert's Romantic Overture, op. 34, and the like.

Among the crowds that attend the excellent concerts given by these youthful performers at the High School Orchestra Camp are many who inquire how it has been possible to carry out such an ideal project. Were the question put to the genial manager, Mr. Minnema, or the stern mentor, Mr. Giddings, the reply would probably be as follows: "Whenever an apparently unsurmountable obstacle is presented to Mr. Maddy, the versatile organizer always meets it with a smile of such imperturbable optimism that the difficulties seem to vanish."

Cleveland Institute Scholarship Winners

CLEVELAND, O.—Four young Cleveland musicians, students at the Cleveland Institute of Music, have won scholarships from the Juilliard Foundation which will give them each a year's study at the Institute. The students are: Homer Schmitt and



HOMER SCHMITT,
violin student of Andre de Ribapierre of the Cleveland Institute of Music, who is one of the four winners of scholarships from the Juilliard Foundation. (Photo by Clifford.)

Dorothy Smith, students of violin under Andre de Ribapierre, who has left the Institute to return to his native Switzerland, and Sylvia Davis and Margaret Roenfeldt, students of piano with Beryl Rubinstein, dean of the faculty and head of the piano department of the Institute, and an artist of note.

The Juilliard Extension Scholarships have been made possible through the \$15,000,000 fund left by the late Augustus D. Juilliard "to provide education for deserving American students of music." Students all over the country are enabled through this large bequest to study music in an accredited school in their own city without going to New York. The fund also provides for a graduate school where students may take graduate work after they have completed their regular courses.

The four Cleveland students who won the scholarships for this year were heard in their competitions by Olga Samaroff, and were selected above all others entering the contest for scholarships at the Cleveland Institute of Music. E. E. M.

Thomas Scores with Mana-Zucca Songs

John Charles Thomas, baritone, gave a Mana-Zucca program, with the composer, at the piano, at the Palace Theater on August 19. A capacity audience accorded them a tremendous ovation, and the artists literally "stopped the show" and were recalled innumerable times. Mana-Zucca was the recipient of many floral pieces. Mr. Thomas was in his best voice and happy mood. Among the songs he sang were Rachem, I Shall Know, Nichavo, De Heavly Choir, and I Love Life.

RENZO VIOLA



Piano

Harmony—Composition

1881 Grand Concourse, N. Y. C. Tel. Sedgwick 0910

FORREST

LAMONT

TENOR—Chicago Civic Opera

Management:
HARRY AND ARTHUR
CULBERTSON

33 West 42nd St.

New York

5525 Blackstone Ave.
Chicago

GIUSEPPE BAMBOSCHEK

Operatic Coach

CONDUCTOR METROPOLITAN OPERA COMPANY

Personal Address: Hotel Mayflower, Central Park West at 61st Street, New York
Columbus 0060

YVETTE LE BRAY

Mezzo Soprano

Management:

R. E. JOHNSTON

1451 Broadway

New York

New York Recital—Carnegie Hall, Wednesday Evening, October 30th

CHARLES HACKETT

TENOR—Chicago Opera

Management:

CIVIC CONCERT
SERVICE, Inc.

Dema E. Harshbarger, Pres.

Auditorium Tower,

Chicago, Ill.



EZILDA SUTTON

Original International Characterizations

Management: Ernest Briggs, Inc., 1400 Broadway, New York City

CHAD MADURO

COMPOSER

Music Published by
G. SCHIRMER, INC., O. FLASCHNER MUSIC CO., and CARL FISCHER, INC.
Recordings by VICTOR, COLUMBIA — AMFICO — BRUNSWICK — DECA-ART
200 West 58th Street New York
Telephone—Circle 4812



GIGLI

Exclusive Management

R. E. JOHNSTON

1451 Broadway, New York

Victor Records

Hardman Piano

Vitaphone



EUROPEAN CAREERS FOR AMERICAN TALENT!

WE arrange Concert Tours for ALL of Europe.
WE place you with the LEADING Orchestras and Opera Houses.
WE book Recitals in ALL Principal Cities of Europe.
WE guarantee you FAIREST TERMS and COURTEOUS TREATMENT.

WRITE US IN ENGLISH

ITHMA

INTERNATIONAL MUSICAL AND THEATRICAL AGENCY

"The Youngest and Most Alert"

Artistic Director: PAUL BECHERT

Sole Agents for Leading Artists: SCHELLINGGASSE 12, VIENNA I. Cables: MUSIKITHMA

PROSCHOWSKI SCHOOL OF SINGING

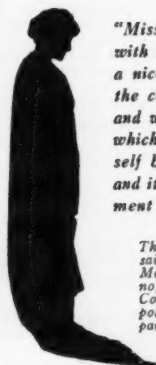


Reopens September 3rd

74 Riverside Drive, New York

Telephone Endicott 0139

For Information Call
Secretary



"Miss Peterson sings with intelligence, with a nice appreciation of the content of a song, and with a vocal style which commends itself by its naturalness and its continent treatment of tone."

The New York Herald said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

Management: HAENSEL & JONES

Steinway Hall, 113 W. 57th St.

New York

Mason & Hamlin Piano Used
Aeolian-Vocalion Records

"He is not merely a fine artist—he is a great one."
(Westminster Gazette)

Harold Samuel

Pianist

In America
January, February 1930
Soloist Four Concerts
Philharmonic Symphony
Society,
Friends of Music, etc.

Management
RICHARD COPLEY
10 East 43rd St.
New York

Steinway Piano

"Mr. Samuel is by no means a pianist of one period or one composer."
—New York Times



"The plain people sit and listen and go away to come to a second recital."
—Rochester Democrat and Chronicle

FRANTZ PROSCHOWSKI

ANNOUNCES THE RE-OPENING OF THE PROSCHOWSKI SCHOOL OF SINGING

74 Riverside Drive, New York
Endicott 0139
September 3rd

Owing to the great success of Mr. Proschowski's summer Master Class this year in Kansas City, he has been engaged for a six weeks' class next summer, nearly all of which time has already been booked by Walter Fritschy (Western Manager for Mr. Proschowski), 225 Bryant Bldg., Kansas City, Mo.

Mrs. Christian R. Holmes Entertains

A brilliant gathering of musicians, orchestra conductors, journalists and prominent music patrons made up the guest list at a luncheon given recently in Los Angeles, Cal., by Mrs. Christian R. Holmes of New York City, first vice-president of the National Music League, who is spending the late summer in southern California.

Mrs. Holmes, known throughout the land wherever music is appreciated for her generous patronage of the arts, arranged her party in compliment to Dorma Lee, contralto of the National Music League, now on a Pacific Coast concert tour, and Lajos Shuk, cellist, sponsored by the League, who is filling a summer's engagement in the sound movie studios in Hollywood.

Among those present to meet the guests of honor were Alfred Hertz, director of the San Francisco Symphony Orchestra; Eugene Goossens, director of the Hollywood Bowl Symphony; Mrs. J. B. Smith, president of Pro-Musica; Mrs. Abbie Norton Jamison, president of the California Federation of Music Clubs; Mrs. Leland Irish, general director of the Hollywood Bowl; Merl Armitage, manager; Arthur Alexander; Mrs. H. E. Denton, president of the Arizona Federation of Women's Clubs; Andreas Seguro, and a number of music editors of the Pacific Coast.

Following the luncheon, Mrs. Holmes told of the nation-wide work of the National Music League in promoting music appreciation and interest, and urged the organization of a western branch of the League, in view of the great activity of California people in patronizing fine musical performances.

For the joint recital in Los Angeles of Miss Lee and Mr. Shuk, which followed a few evenings later, the clubhouse of the California Art Club, beautiful in architecture and with its walls adorned with paintings, was given the musicians. Many music lovers were present, including musical directors of the great moving picture companies, beside orchestra conductors and distinguished music patrons.

As a result of their recital both Miss Lee and Mr. Shuk were booked for several concerts for the next season. Ramona Little, western representative of the National Music League, made the arrangements for this tour of Miss Lee, and also for Mr. Shuk's engagements. Their joint recitals included a number along the coast of southern California.

Summer Activities of Samoiloff

Lazar S. Samoiloff left New York the end of May for Los Angeles, where he made arrangements for L. E. Behymer, well known Pacific Coast manager, to represent him. Mr. Samoiloff writes that he has established connections with the movie and talkie studios of Hollywood so that when students are ready to appear they may be assured of hearings and engagements.

After leaving Los Angeles, Mr. Samoiloff went to Denver, Col., where, at the Lamont School, he gave from fifty-five to sixty lessons weekly. Following a very successful recital by these Denver pupils, Mr. Samoiloff moved on to Portland, Ore., and taught there for eleven hours daily under the able representation of Mr. and Mrs. S. Vann, local teachers of voice. His Portland classes were so successful that it was necessary for him to prolong his stay in that city for one week longer than originally arranged for, thus cutting down his time in Seattle, Wash. In Seattle Mr. Samoiloff gave a lecture before a capacity audience. He also held voice trials, and then had to speed back to Portland to complete his classes there. Mr. Samoiloff went by auto from Portland to San Francisco, and then by airplane to Los Angeles to open his classes there for the coming year.

Mr. Samoiloff has taught in New York for twenty-two years and has a large following in the metropolis. He now plans to spend the coming year in Los Angeles in order to place his pupils in talkies and secure other engagements for them. Twelve of his students from the Middle West have followed him to Los Angeles, and he reports that almost all of his teaching time is now taken. At his new studios he will have classes in dramatic art, coaching, languages, opera and so on. The Los Angeles studios open on September 9.

Klibansky Reopening New York Studio

After having spent several weeks in St. Jean de Luz, Sergei Klibansky toured through Spain and then sailed for New York

on August 17 to reopen his studio in the metropolis. Tilly de Garmo, a Klibansky artist, has been engaged to sing at the festival performances in Barcelona in November. Lauritz Melchior, who also studied with this pedagogue, will sing Wagnerian opera roles there.

Mr. Klibansky has been invited to hold master classes in London next season.

Maria Koussevitzky Records American Songs in Poland

Maria Koussevitzky, who is spending her vacation in Poland, presented an all-American program of songs when she appeared with the Warsaw Philharmonic Orchestra on Independence Day. So well received was she that the Polish Talking Machine Company invited her to make records of the songs which she programmed.

Since then Mme. Koussevitzky has appeared in three concerts with the Warsaw Philharmonic and also in recital for the Polish Radio Company, always eliciting the greatest enthusiasm from her listeners. Critics praised her beautiful voice, fine training and musical taste.

Mme. Koussevitzky's summer visits to Warsaw and the musical opportunity they offer are greatly appreciated by both public and press there, where she already is well known. Before coming to America to make her home here, Mme. Koussevitzky had appeared many times as guest artist with the Warsaw Opera under Emil Mlynarski, the new conductor of the Philadelphia Grand Opera Company, and had also made concert appearances under Serge Koussevitzky, Willem Mengelberg and Ossip Gabrilowitsch.

She will return to America on the S. S. Karlsruhe on September 9.

MELANIE KURT

Former member of
METROPOLITAN OPERA COMPANY
Authorized Representative of
Lilli Lehmann Method
Berlin, Germany
W 50 Schayserstrasse 30

European Prestige for American Artists
Recitals, Orchestral engagements, operatic performances

Booked through
OFFICE MONDIAL DE CONCERTS
Felix Delgrange, American Dept. Immeuble Pleyel
252, Faubourg St. Honore, Paris
Write for Booklet C containing all information

MAURO-COTTONE

Concert Organist--Composer

Organist Central Synagogue,
New York

STUDIO: 121 MADISON AVE., N. Y.
Tel. Ashland 2460

EMIL HERRMANN

RARE VIOLINS

Bayreutherstr. 30 161 West 57th St.
BERLIN W. 30 NEW YORK

Full Guarantee - Expert Appraising -
World Famous Workshops -
Highest Grade Repair Work Guaranteed -
Bows - Cases - All Accessories

JOYCE BANNERMAN

Soprano

Concert
Oratorios
Festivals

BANNERMAN
MANAGEMENT:
1412 Steinway
Hall
New York City



ROSATI

GIGLI'S Only Teacher

Vocal Studio: 24 West 59th St., New York City

Circular Mailed on Request

Phone Plaza 2875

Verdi's Masked Ball Brings Ravinia Opera Season to a Brilliant Close

This Year Believed to Be the Most Successful Artistically and Perhaps Financially in History of the Theater in the Woods—Final Week Offers Repetition of Operatic Favorites—A Tribute to Louis Eckstein.

TALES OF HOFFMAN, AUGUST 25
RAVINIA.—The last week of Ravinia brought no additions to the repertory, with the exception of the Tales of Hoffman, given for the first time on Sunday night. Offenbach's fantastic opera brought forth Mario Chamlee in the title role of the poet Hoffman, which he sang with great beauty of tone and acted with elegance and understanding. The first honors of the performance were justly reserved for Chamlee, who this season has accomplished big things in every role entrusted to his diligent care. Chamlee, who a few years ago rode to fame mostly through the beauty of his voice, has retained that gorgeous organ, to which he has added an impeccable diction, and his phrasing might well be taken as a model. He now modulates his tone so that every desire of the composer is well expressed.

Florence Macbeth was cast as Olympia and Antonia. In both roles she scored heavily. Ina Bourskaya looked good in the travesty of Niclaude and she sang the music allotted to the part with marked ability and richness of tone. Gladys Swarthout may well be ranked among the most beautiful women who have ever graced the operatic stage. Her Giulietta was regal to the eye and in some respects she recalled Lina Cavalieri in the role. The role of Giulietta is written for a lyric soprano, and Miss Swarthout's principal assets are her low tones. The role is too high for her; nevertheless she did what is asked of an interpreter of the part, with good taste. Giuseppe Danise was a well voiced Dappertutto. Leon Rothier made his usual hit in the dual roles of Dr. Miracle and Coppelius. Desire Defrere was Spalanzani.

Others in the cast were D'Angelo, Cehanovsky and Paltrinieri. Hasselmans was at the conductor's desk, from where he directed a performance entirely to his credit and to the enjoyment of the listeners.

LA CAMPANA SOMMERSA, AUGUST 26
One of the outstanding novelties of the present season, La Campana Sommersa, was brought forth again on Monday night, with exactly the same cast as was heard in it on the occasion of its initial performance. Elisabeth Rethberg shone anew as Rautendelein, while Giovanni Martinelli repeated his masterly interpretation of Heinrich.

LOUISE, AUGUST 27
Charpentier's Louise, a work which seems very popular at Ravinia ever since its introduction into the repertory, was offered for

the last time this season on August 27 with Yvonne Gall singing the title role. Her vis-a-vis was Edward Johnson, who sang the role of Julian with his usual artistry. Julia Claussen and Leon Rothier were cast as the parents of Louise. Hasselmans conducted.

LA BOHEME, AUGUST 28
La Boheme was given again with Mme. Bori cast as Mimi and Giovanni Martinelli as Rodolfo.

FEDORA, AUGUST 29
Giordano's dramatic opera, Fedora, was presented with Mme. Gall in the title role and Edward Johnson as Count Loris. Giuseppe Danise sang the part of De Sirex and Leon Rothier was Cirillo.

DOUBLE BILL, AUGUST 30
The double bill of Pagliacci and Cavalleria Rusticana was presented with Elisabeth Rethberg appearing as Nedda in the former opera and Santuzza in the latter. In Pagliacci, Martinelli was opposite Mme. Rethberg as Canio, while Danise was Tonio. George Cehanovsky was Silvio and Giordano Paltrinieri, Beppe.

In Cavalleria Rusticana, Chamlee was Mme. Rethberg's vis-a-vis, singing the role of Turiddu. Mario Basiola was cast as Alfio; Gladys Swarthout as Lola and Anna Correnti as Mama Lucia. Gennaro Papi conducted both operas.

LA RONDINE, AUGUST 31
La Rondine, which has been one of the most popular of the season's new works, was the operatic offering given the Saturday night habitues. Mme. Bori appeared once again as Magda, a role in which she has won an enormous success. Edward Johnson was Ruggero, and the balance of the cast was the same as that heard on previous occasions.

MAROUF, SEPTEMBER 1
Marouf was presented, with the cast which has made this ultra-modern opera one of the outstanding successes of two seasons. Mario Chamlee had the title role again and Yvonne Gall was the Princess.

MASKED BALL, SEPTEMBER 2
The eighteenth season of Ravinia was brought to a brilliant close in Labor Day, with a festive performance of Verdi's Masked Ball, which has been a favorite in these surroundings since it was introduced into the repertory in 1925. Mme. Rethberg was heard as Amelia, while Giovanni Martinelli sang the role of Richard and Danise was Renato. Florence Macbeth reappeared as the page.

Now that the Ravinia season has come to a happy close, let it be said that this summer was probably the most successful artistically and perhaps financially since the beginning of opera at the Theater in the Woods. To Louis Eckstein must be given the headlines, even though this clever operatic impresario dislikes the spotlight. It is he more than anybody else who is responsible for the success of Ravinia, which is to Louis Eckstein a hobby—a passion. He not only spends money lavishly on that enterprise, but he now devotes all his time to it, working assiduously from morn till night; and it is said that this season he has not missed a single performance or concert. That in itself shows the devotion of the manager for his pet, the Ravinia Opera Company.

Then, words of praise are here expressed to all the artists who compose that excellent company. No names are mentioned as it would be an injustice to give a few and omit others. All the singers are therefore congratulated on their excellent work. The conductors, the stage manager, the chorus, the orchestra, the stage hands, the electricians, wardrobe mistress, the prompter, have all done their work most satisfactorily, and often gloriously. The heavy wooden doors of Ravinia will now be closed until next June, but the 1929 season will live in memory as a criterion of a standard hard to surpass by any other company, and we wish nothing better to Mr. Eckstein and his associates than to hope that next season will be of the same standard of excellence as the one on which the curtain has just fallen.

Long live Ravinia! It has become an American institution, and has reached the position of one of the world's most important opera houses.

RENE DEVRIES.



WILLEM VAN HOOGSTRAATEN, who completed his eighth consecutive season at the Stadium, New York, on July 29, and the following day sailed to bring his daughter, Eleanor, home to school. Mr. Van Hoogstraten will return to this country on October 5 for his season with the Portland (Ore.) Symphony Orchestra. (Photo by Cosmo News).

Stadium Concerts End Impressively

"Most Popular Numbers of the Summer," Decided By Vote, Offered on Final Program—Van Hoogstraten, Receiving Ovation, Makes Brief Speech—Week Begins With Appearance of Gershwin as Conductor and Soloist

AUGUST 26
One of the largest audiences of the season attended the Stadium concert of Monday evening, August 26, to greet George Gershwin, scheduled to play the piano part of his best known work, Rhapsody in Blue, and to make his first appearance as a conductor, wielding the baton for his An American in Paris.

Gershwin is very popular with his Broadway following, so there was a record gathering on hand to make the occasion memorable. When Mr. Van Hoogstraten made his appearance to conduct the opening number, the Weber Freischütz overture, every seat and almost every foot of standing room was occupied. The audience listened politely to the overture but reserved its enthusiasm for the young American composer, who was tendered an ovation as he tripped down the stairs of the stage and made his way to the piano. A flash-light was taken.

The Rhapsody in Blue is too well known to need comment at this time, except to say that the orchestra played it well and the audience enjoyed it immensely. It is a bizarre piece of work, but has a certain haunting something that lingers. Following this Mr. Van Hoogstraten gave three Hungarian Dances by Brahms, which went so well that one had to be repeated.

Mr. Gershwin made a creditable impression in conducting his An American in Paris, which proved amusing in parts to the audience, with its mingling of the maxixe, taxi horns and fragments of American jazz. It is said this was the first time Mr. Gershwin had conducted either an orchestra or band. He did well and the audience awarded him another cordial reception. The concluding number, impressively played, was the D minor symphony of Cesar Franck.

AUGUST 27
Rain necessitated the holding of the concert in the Great Hall, for the fourth time this summer. The concert was opened by Beethoven's Leonora No. III Overture; other familiar numbers were Moszkowski's Perpetuum Mobile, Finlandia by Sibelius and Tchaikowsky's Fifth Symphony. A novelty was music from the opera, Notre Dame, by the Austrian composer, Franz Schmidt, who won the Austrian zone prize in last year's international Schubert contest. It proved to be good solid music, excellently orchestrated and pleasingly melodious.

AUGUST 28
Wednesday's program contained but two numbers, the Schumann symphony in D minor, No. 4, and Rimsky-Korsakoff's Scheherazade suite. The first one represented the only Schumann work to be presented at the Stadium this season, and its ingratiating themes, romanticism and buoyant rhythmic

effects, such as Schumann reveled in, made one regret the present day tendency to neglect this master of absolute music. Our age has yet to produce anything like a Schumann. Rimsky-Korsakoff's splendid orchestral effects gave the customary pleasure to a large audience.

AUGUST 29
The final concert of the 1929 season was attended by about 12,000 people, who signified their approval of three works which a popular vote of some 30,000 Stadium patrons had placed on the program as the most popular offerings of the summer. They were, Tchaikowsky's Pathetic and Beethoven's Fifth symphonies, with Wagner's Meistersinger Prelude in between. At the end of the concert there was a farewell demonstration for Mr. Van Hoogstraten and the orchestra. The conductor made a brief speech, in which he thanked the players for their cooperation, and led the audience in applauding them. Cordial au revoirs were heard for Mr. Van Hoogstraten, who sailed on August 31 for a short visit to Germany and Holland. He returns in October to resume his leadership of the Portland (Ore.) Symphony Orchestra.

A Daughter to Josephine Forsyth

Mr. and Mrs. Philip A. Myers announce the birth of a daughter on August 25. In private life Mrs. Myers is Josephine Forsyth, well-known concert singer and composer. Her setting to The Lord's Prayer, dedicated to her husband and sung on the occasion of their wedding last year, was recently published by Schirmer's.

Eva Whitford Lovette Married

Eva Whitford Lovette, well-known singer and teacher of Washington, D. C., was married August 21 to Charles Coppes Lowe. Upon her return from a short wedding trip to Canada, the bride reopened her studio on September 5.

News Flashes

Organists Convene in Canada

(Special telegram to the Musical Courier)
Toronto, Canada, August 31.—The joint convention of the Canadian College of Organists and the National Association of Organists found 300 in attendance. A week full of organ recitals, lunches, sight-seeing trip, and final banquet made it very interesting and successful. Prize organ compositions by Zoltan Kurthy and Walter E. Howe were performed; Ernest Skinner talked on the organ builders' art, and Dr. Herbert Fricker on Choral Conducting; recitals were given by Whitehead, Crawford, Robb, of Canada, and Pearson, White, Allen and Charlotte Mathewson Lockwood, of the United States. Goldman's Band was a feature, also the grand choral concert, 2,000 singers, under Dr. Fricker, in the Coliseum Building, Exhibition grounds. Edward Murch, boy soprano of Grace Church, New York, was a notable attraction of the closing banquet. Officers elected for 1929-1930 were Harold Vincent Milligan, president; H. W. Hawke, treasurer; Willard I. Nevins, secretary; Herbert S. Sammond, chairman of executive committee.
(Signed) R.

Orloff Scores in Scheveningen

(Special cable to the Musical Courier)
Scheveningen, Holland, September 2.—Orloff scored tremendous success here. Obligated to give two encores after Rachmaninoff concerto, Abendroth of Cologne conducting.
(Signed) L.

Magda Tagliafero Wins Debut Ovation

(Special cable to the Musical Courier)
Vienna, September 3.—Magda Tagliafero, distinguished Brazilian pianist, made a tremendous success at her central European debut at the Salzburg Festival concert of the Vienna Philharmonic, under Knappertsbusch, with a brilliant rendition of De Falla's Jardins de Espagne. She received an ovation and many recalls and was immediately engaged to play the same piece with the Prague Philharmonic and on tour.
(Signed) Bechert.



ANTON WITEK,

formerly concertmaster of the Boston Symphony Orchestra, who, with his wife, Alma Rosengren-Witek, also a violinist, has returned to America after holding positions as concertmaster with the Berlin Philharmonic and the Frankfurt Orchestras. The Witeks will remain in this country indefinitely and have opened studios in Boston and New York. They recently recorded Bach's Concerto in D Minor for two violins for the British Columbia Company.

MUSICAL COURIER

Weekly Review of the World's Music

Published every Saturday by the
MUSICAL COURIER COMPANY, INC.

ERNEST F. EILERT.....President
WILLIAM GEPPERT.....Vice-President
ALVIN L. SCHMOEGER.....Sec. and Treas.
Steinway Building, 113 West 57th Street, New York
Telephone to all Departments: Circle 4506, 4501, 4502, 4503, 4504, 4505,
4506
Cable address: Muscourier, New York

Member of Merchants' Association of New York, National Publishers' Association,
The Fifth Avenue Association of New York, Music Industries Chamber of
Commerce, Honorary Member American Optimists.

ALVIN L. SCHMOEGER.....General Manager
LEONARD LIEBLING.....Editor-in-Chief
WILLIAM GEPPERT.....Associate Editors
FRANK PATTERSON
CLARENCE LUCAS (Paris)
RENE DEVIERES
CESAR SARRCHINGER (London)
ALBERT EDMUND BROWN (Ithaca, N. Y.)
THORNTON W. ALLEN.....Managing Editor
J. ALBERT RIKER.....General Representative

CHICAGO AND MIDDLE WEST HEADQUARTERS—JEANNETTE COX, 820
to 830 Orchestra Building, 220 South Michigan Ave., Chicago. Telephone,
Harrison 6118.
LONDON AND GENERAL EUROPEAN HEADQUARTERS—CESAR SARR-
CHINGER (in charge), 124 Wigmore Street, W. 1. Telephone, Mayfair 6453.
LONDON BUSINESS OFFICE—175 Piccadilly, W. 1. Telephone, GERRARD 5267.
Cable address: Muscourier, London.
BERLIN, GERMANY—C. HOOVER TRASK, Witzlebenstr. 22, Berlin-Char-
lottenburg 1. Telephone: Wilhelm 9144. Cable address, Muscourier, Berlin.
VIENNA, AUSTRIA—PAUL BECHTERT, Schellinggasse 12, Vienna 1. Tele-
phone, R23-0-47. Cable address, Muscourier, Vienna.
MILAN, ITALY—Circulus d'P. Via Eupili 8.
For the names and addresses of other offices, correspondents and representatives
apply at the main office.

SUBSCRIPTIONS—Domestic, Five Dollars; Canadian, Six Dollars. Foreign,
Six Dollars and Twenty-five Cents. Single Copies, Fifteen Cents at News-
stands. Back Numbers, Twenty-five Cents. American News Company, New
York. General Distributing Agents. Western News Company, Chicago. Western
Distributing Agents. New England News Co. Eastern Distributing Agents,
Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Ade-
laide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd.,
Wellington. European Agents, The International News Company, Ltd., Bream's
Building, London, E. C. 4, England.

The MUSICAL COURIER is for sale at the principal newsstands and music
stores in the United States, and in the leading music houses, hotels and
kiosques in Europe.

Copy for Advertising in the MUSICAL COURIER should be in the hands of
the Advertising Department before four o'clock on the Friday one week previous
to the date of publication. The advertising rates of the MUSICAL COURIER
are computed on a flat rate basis, no charge being made for setting up
advertisements. An extra charge is made for mortising, notching, leveling, and
layouts which call for special set-ups.

Entered as Second Class Matter, January 8, 1883, at the Post Office at New
York, N. Y., under the Act of March 3, 1879.

NEW YORK SEPTEMBER 7, 1929 No. 2578

At the recent Anglo-American Music Conference (in Lausanne, Switzerland) everything was discussed except the question of the mutual scrapping of jazz.

Now that the European musical festivals are over, and the visitors gone, the real musical life across seas can go back to its regular peaceful even if less profitable ways.

The Pathfinder (Washington, D. C.) says, "England's theatrical critics seem to have a lot of fun up-setting George Bernard Shaw's new play, The Apple Cart."

A local journal suggests that practical notation is the ability to turn musical notes into bank notes. Students should scan future issues of the MUSICAL COURIER for ways and means.

Germany continues to honor Mahler and Bruckner, the eighth symphony by the latter, and the fourth symphony by the former, being on early season programs of the famous annual Gürzenich concerts in Cologne.

There is often discussion among artists as to whether brains are preferable to money. Certainly brains are preferable. But according to present day belief, in order to convince the world that you have brains you must first make money.

At a recent musical instrument convention in Chicago there was shown a small electric magnet which, placed on a harp, saxophone, violin and other instrument, is supposed to increase the volume of tone five fold. Thus in an orchestra one violin, viola or cello would do the work of five. It may reassure orchestral musicians to hear that the nefarious little instrument is not yet perfected, and they can indulge in the hope that it never will be.

Beethoven's Fifth and Tchaikowsky's Pathetic Symphonies still remain the most popular works of that type, at least among some 30,000 Stadium visitors whose vote selected them for performance at this season's final concert on August 29. Beethoven's Eroica and Seventh, Cesar Franck's D minor, Schubert's Unfinished, Tchaikowsky's Fourth, and Brahms' First and Fourth symphonies were also high in the voting. Wagner's Meistersinger Prelude led the overtures, with the Leonore No. III (Beethoven), the 1812 (Tchaikowsky) and the

Tannhäuser (Wagner) next, in the order named. Wagner led in the voting, at least twice as many of his compositions being listed than those of any other composer.

An American visitor just returned from the Welsh Eisteddfod at Liverpool, England, says that the only word he thought he understood during the singing was "bbbgllldcgwhhddfl" but that when it was repeated, he discovered that it was not "bbbgllldcgwhhddfl."

The new musical season of 1929-30 now is officially opened, even though autumn concerts have not yet commenced. It will be a busy season and let the sincere hope be expressed herewith that it may also be an important season in the musical art, preserving its best examples, and adding to them—if possible.

The Austrian Government has just granted a subvention of 6,000,000 shillings to the Vienna Opera and the National (Burg) Theater, for the season 1929-30. The American Government grants not one cent for musical subsidization, but splurges hundreds of million dollars in its effort to enforce what President Hoover calls the "noble experiment" of Prohibition.

According to the press, the passengers of the Graf Zeppelin describe their globe circling trip as "a twenty-one day thrill." The only fly in the ointment was the fact that young William B. Leeds took along his phonograph and enlivened his days with American jazz, much to the disgust of his fellow voyagers. Perhaps, being in such a favorable position for it, they were listening for the music of the spheres.

Music hath charms—to pacify the criminal and, if properly applied, to prevent such outbreaks as recently occurred among the prisoners at Auburn and Dannemora. So says Moissaye Boguslawski, distinguished pianist and teacher at the Chicago Musical College; and so he recently wrote Governor Roosevelt of New York. "... fill prisons with music, with lovely song," says he. "Prisoners are human. They respond to music. They are spiritually lifted, inspired, enthralled—just the same as an audience at a Philharmonic-Symphony concert in Carnegie Hall. ... I have treated the insane with music. If the insane can be concertized into a tranquil, sweet mood, why not Sing Sing's inmates? The most depraved convict will be humanized by melody." The idea is fraught with possibilities and has engaged the attention of eminent psychologists and criminologists; it should be given an extensive trial. Possibly music possesses the same therapeutic value as a crime preventive. Education and religion have undoubtedly diminished the world's crime, by their appeal to reason and conscience; why not music, good music, with its appeal to the finer sensibilities and emotions?

Sir Hamilton Harty, well known English musician, addressed the Incorporated Association of Organists not long ago, at their Hull (England) convention, and said among other things, that we are living in a machine age of music and of "gangs of jazz barbarians" and their "filthy desecration of classical music." Sir Hamilton also declared that our line of great composers seems to have come to an end, and that so long as we continue to cultivate feverish haste in our lives, and to bow down to a reign of discord, ugliness, and noise, we shall look in vain for the coming of a really great composer. Sir Hamilton's assertions fall familiarly upon the ear because they repeat what has been said over and over again during the past dozen years by many other serious musical thinkers. Their arguments no doubt are correct, but also they are futile. Enthusiasms, manias, processes, and movements that grip the peoples of all the world at the same time, cannot be eliminated by mere talk even if it is the severest kind of condemnation. Time and evolution usually effect the salutary change. As long as millions of persons continue to enjoy jazz, they cannot be talked out of it and they pay no attention to the protests of the groups of sullen and angry musicians who gather together and launch verbal attacks against the thing they are powerless to eliminate or to combat with even a fair degree of success. To be quite fair to jazz, it must be said that on the whole it has improved with the passing of the years. The best examples of jazz are not unbearable to some of our leading musicians, and they have by no means given up the effort to utilize certain jazz rhythms, colorings, and orchestrations in their own compositions. For one thing, jazz has outlasted much of the modernistic serious output in music.

Kind Words

On occasions, unfortunately all too rare, the readers of the Musical Courier send in a word of encouragement.

It is really surprising what a "silent" sort of employment the editing of a paper is. The only time when one can depend upon "hearing" anything from anybody is when something is printed which gives offence. It does, however, sometimes happen that some Musical Courier readers will like what we have to say sufficiently to let us get an echo of their gratification. This has happened a few times recently with regard to reviews that have appeared in these columns.

The reviewing of music is not an easy task. In the first place, the amount of music that is received at the reviewer's desk is large. In the second place, the quality of much of this music is so excellent that one hates to pass it over with a mere mention. In the third place, one is restricted to some extent by the presumable number of readers who will be interested in any particular composition. If, for instance, the composition is for very small children or, contrariwise, of the ultra-futuristic variety, or, let us say, of virtuoso difficulty, one wonders how many readers will be actually interested. Probably the greatest number are interested in music that is, so to speak, half way between these extremes. Music that can be played or sung by the average musician and music lover.

Yet these are the very things that it is most difficult to speak about. Their features are generally like their difficulty, "just about average." They are like the thousands and thousands of pieces sometimes spoken of as drawing room music that have been coming down to us for an indefinite number of years. They are just the sort of things that our ancestors used to play on spinet, harpsichord and lute, and they are for the most part musically very bad indeed.

However, one has no right to judge music of this sort musically. The whole question is: Does it supply a demand? and the answer is: It most certainly does. A further question might be: Has the composer succeeded in doing what he set out to do? and the answer is: He most certainly has, and undoubtedly composer and music lover get together on the strength of such music far more frequently and intimately than they ever do with the very little things or with the very big things—the average mind lacks subtlety.

But, speaking of the composers themselves, some of them have, as already said, had the courtesy to write in to us that our reviews have inspired them to further effort.

It is good and welcome to know that the Musical Courier reviews encourage the sale of the printed music, and reports show that they frequently do, but is it not even better to know that the review is of a sort which is felt by the composer to encourage further effort?

Certainly it is far more difficult for the reviewer to say something that will reach the heart of a composer than it is to say something that will reach the mind of a prospective purchaser, for it is a far simpler thing to buy or order a piece of music than it is to develop the impulse and inspiration which causes the effort—which is considerable—of musical composition.

The fact is that though the reviewer's desk is reached by a great deal of good music, it is not any too often that it is reached by something that strikes one as being superlative in the sense of being out of the ordinary. Sometimes the first glance at a piece of music or instruction book fills one with delight. One realizes instantly that here is a bit of real inspiration, not, perhaps, better than others, but so different as to be outstanding.

Such music is inspiring to the reviewer to whom it is a real pleasure to put into print such adequate appreciation as sometimes meets with a response from the composer in the shape of kind words.

And kind words are always welcome!

Variations

By the Editor-in-Chief

Saratoga, N. Y., September 1.

As we reach the threshold of a new season, reflections crowd in upon the serious musical thinker, some philosophical, some fearsome. Also, some optimistic.

Optimistically speaking—and optimism has become a typical American habit—one feels that in spite of all the persistent cry about the degeneracy, selfishness, and commercialism of our day, it must be admitted that never before have the arts received such liberal public patronage as they do in this second quarter of the twentieth century. No other age has known so many concerts, operas, artists, museums, galleries, theatres, plays, and books. At no other time in the world's history was the social standing of the artist so high or his pay so princely. Fame is no longer purely a posthumous reward; and better still, in this generation fame nearly always means money.

Genius, and even talent, is exploited in a measure undreamed of by the people of yesteryear. The pathos is past of artistic "flowers born to blush unseen." Provided the blush is of a more radiant tint than the average, a "discoverer" is lurking in the person of every manager, newspaper reporter, and society woman. There is no longer any excuse for writing immortal plays by the light of a tallow candle, or for fashioning matchless sculpturings in mud or butter, that would look better in Carrara marble. The great pianists and painters and singers and novelists and violinists and playwrights and actors, and all the rest of the Olympic folk, are no longer despised mountebanks but more often purse proud capitalists. The poet has not for many a long day been known to write his imperishable verse on the backs of unpaid bills, nor as of yore do the bailiffs force the nimble pianist to speed his feet more than he does his fingers.

Those picturesque but pathetic days are over, and with some self satisfaction and a certain degree of pardonable pride we of the latest seventy-five years or so can complacently regard the roll of merit and read thereon the names of Dumas, Sardou, Hugo, Zola, Liszt, Paderewski, Ysaye, Bernhardt, Puccini, Brahms, Dvorak, Grieg, Richard Strauss, Henry Arthur Jones, Arthur Wing Pinero, Clyde Fitch, Henry Irving, Algernon Swinburne, Lord Tennyson, Robert Schumann, Tchaikovsky, Mascagni, Richard Mansfield, Dickens, Thackeray, Sudermann, Hauptmann, Rachmaninoff, Maeterlinck, Ibsen, d'Annunzio, Rosenthal, Sembrich, Melba, Rostand, de Reszké, Calvé, Patti, Lind, Verestchagin, Meissonier, Whistler, Makart, Bonheur, Sir Henry Irving, Anthony Hope, Winston Churchill, Kipling, Duse, Kreisler—such a mountain of names looms up that we must stay our pen in sheer amazement at the proportions of the list.

Where are our neglected Mozarts and Schuberts and Goldsmiths and Schillers and Heines and Homers and Bentivoglios and others of their kind? Where are our starving scholars and our tattered artists of genius? A diligent search of all the garrets in the world would reveal very little more than a commonplace lot of clerks and laborers, male and female, hungry enough, to be sure, but lamentably lacking in divine fire.

Then go to, you grumbling daubers of canvas, scrapers of viols, pounders of pianos, and scribbles of words! Rejoice that you live in this rich, generous universe of ours, and know that if you do not secure part of the spoils the fault lies with nobody but yourself. The world is hungry for genius and pays homage to it in every coin of every realm.

Mrs. Edward A. MacDowell, in a charming letter from her Peterborough, N. H., home, tells Variations: "I have a grand story for you. We have a great many interested visitors, serious in every way, and a good many trippers. Among the latter there was a funny experience last week. When the cabin door was opened, she looked up at the bust of Beethoven and said, 'Isn't that a lovely bust of MacDowell?' Then she looked around and said, 'I should have thought this would have been rather dark for painting.'"

The Cabin referred to is the one where MacDowell worked in quiet solitude and did his dreaming and poetical composing. Nearby are the MacDowell homestead and the bungalows which constitute the artistic Colony of the MacDowell Association. The musician bequeathed his home for the benefit of talented needy creators, and generous patrons have fur-

nished money with which to put up the other buildings and keep the enterprise going.

The most generous patron of all, however, has been the composer's widow, in frail health for many years, who travelled the length and breadth of this land, giving MacDowell lectures and piano recitals, the proceeds of which she contributed to the Colony and its ideal purposes.

The MacDowell Association is doing splendid and valuable work and is worthy of assistance from every musician and music lover able to spare a financial contribution. The president is Ernest Schelling, 863 Park Avenue, New York, and the treasurer is Benjamin Prince, 166 East 73rd Street, New York. Mrs. MacDowell acts as corresponding secretary and may be reached at Peterborough, New Hampshire.

Mozart had an abnormally long left ear. There are many musicians who have two long ears, but they are far from being Mozarts.

A writer of popular songs was robbed last week in his home. To the police captain he said: "The thief left a pile of valuable song manuscripts untouched, but stole a pair of silver sleeve buttons and some of my wife's clothes." The inference is obvious.

Lilian Lauferty, famous under her former pen name of Beatrice Fairfax, is out with a novel, *The Street of Chains* (Harper & Bros.), which traces the racial and other adventures of the American branch of a rich and powerful Jewish family resembling the famous Rothschilds of Europe. The *Street of Chains* is a euphemistic name for the ancient ghetto where the Gruenturms of the Lauferty novel originated and the main motif of the book concerns itself with the traditions, spiritual heritages, and religious solidarity of the Gruenturm clan, especially in relation to marriage. The struggle between old Jewish beliefs and modern influences of racial freedom is well set forth in a series of personages and experiences whose locale embraces middle class Jewish New York, aristocratic Paris and London, and the blue blood circles of Boston. The one Miss Delavan (the American section of the Gruenturms) is fiercely traditional but winds up in marriage to a Christian; the other Miss Delavan, always striving to break away from the Jewish heritage, finally weds her cousin, one of the European Gruenturms. There is also a lovable and touching old Grandpa, typical of those fine feeling and high minded patriarchs so frequently found among the cultured Hebrews. The Lauferty novel is essentially more a presentation of arguments and events than a climactically developed story, but it is written with insight and sympathy and as a first novel from a pen practised in other literary fields, it shows an appreciable degree of promise. In private life, by the way, Lilian Lauferty is the wife of the Metropolitan Opera basso, James Wolfe, to whom she dedicates her book.

Otto H. Kahn says: "I travel 2,000 miles a year just to spend an evening at Ravinia. I return to New York refreshed by the incomparable beauty of Ravinia opera. Chicagoans are fortunate people to have such an opera. . . ." And Mr. Kahn knows something about opera.

Albert Noelte, eminent instructor and musicologist, is on hand with the attached:

August 30, 1929.

Dear Variations:

I read your recent story about the princess who had the pianist's hand cut off.

For your edification, and that of your readers, I make bold to repeat an anecdote which Richard Strauss told me a few years ago:—

Napoleon, while crossing the Place Royale, in Paris, met a one-armed veteran.

"What ho," said L'Empereur, "how came you by the loss of your arm?"

"At Jena, Your Majesty," quoth the brave veteran, and stroked his fierce mustachio.

Napoleon reached deep into his pocket and presented the brave soldier with a shining goldpiece. The veteran took it and said, "Now what would Your Majesty have given me if I had lost both my arms?"

"The Order of the Legion of Honor," replied Napoleon. Thereupon the heroic soldier swiftly drew his sword and with one fell blow hacked off his remaining arm.

This ought to cook Mr. J. J. Heyward's goose definitely (the gentleman who wrote to you about your dham-bad and

dhed-easy story), since Richard Strauss is not a mean authority also in the realm of fiction.

With both arms, yours,

ALBERT NOELTE.

The Braunschweig Opera has announced the early premieres of Emborg's *The Golden Secret*, and Scholz's *Don Diego*. Braunschweig is a German city somewhat larger than Troy, N. Y., and not as large as Pittsburgh, Pa. How do they do it, over there?

Stravinsky is reported to be writing another piano concerto, and the faithful Stravinsky imitators are waiting breathlessly to see whether he will make a fresh spurt in a new direction or go yet further back than Bach.

From far off Baku, in Soviet Russia, comes a Vladimir Shavitch postcard, pictured reversely with a group of scantily robed Egyptian dancing girls. Nevertheless I have strong reason to suspect that Shavitch is spending most of his time rehearsing and conducting the symphony orchestra of Baku.

S. I. K. contributes a clipping from the New York Sun of August 27, and adds: "That is the same paper which once headlined a review, 'Cavaradossi's Debut In "Tosca"':

MILANO, Italy.—Arturo Toscanini, the most distinguished living conductor of grand opera, once told Mezerindino, the Italian sculptor, who made the famous statue depicting Roosevelt addressing the public, that when depressed he found consolation at the piano in playing over and over again, sometimes for the space of an hour, "Castaliva," from the opera "Norma," by Bellini. That selection, admits Toscanini, so completely takes possession of him that it vanquishes the discords of soul and body and engenders a state of mind transcendental in its spiritual composure. No other selection in his limitless repertoire so nullifies the unwelcome mood or soothes like "Castaliva." In his opinion it is the supreme achievement in musical composition.

The Sun should advise Toscanini to try on his piano also that other sweet and lulling aria, "Caroline," from "Rigoletto."

Fortune Gallo came to Saratoga for a day and knowing nothing about race horses bet on one called Fortune's Favorite, because it resembles his name and his career. The animal lost. Then he wagered on another, called Caruso. Again luck was against him. Finally he placed fifty dollars on Sir Quinton, chiefly because the odds were 30 to 1. Triumph followed, and Gallo collected \$1,500. In the evening the San Carlo Opera impresario was discovered at the roulette table, where he garnered a further profit of \$500. On the way to the railroad station for home, Gallo said to his host: "I think I'll come again next week. How long has this been going on?"

A lady—very young, I imagine—writes: "Following your printed injunction in the MUSICAL COURIER, I set about to saturate myself with Huneker's Chopin; in fact, I have just laid down the book in order to thank you. I am drunk today . . . drunk on Chopin, Liszt, Verlaine, Flaubert. I have been reading my good friend, Huneker. That man never fails to inspire me . . . he always makes me close my eyes in ecstasy over his own ecstasy. I completed the first part of the Chopin book . . . leaving the study of the compositions and music for a later day. I am not intelligent enough musically to absorb that yet. I just started the Liszt book. God, what a feast! . . . Huneker intoxicates me. I turned on the radio and listened to snatches of Schubert (Unfinished Symphony), Borodin, Tchaikovsky; meanwhile reading about Chopin. Is that not heaven?"

An aged critic's idea of heaven is something different, but I won't define it for fear of revealing a great secret of the guild.

Some illiterate jackass is writing anonymous letters of abuse to this column, and signs them "Maronie," or "Mareioni," as far as I can decipher the signature.

The latest letter was mailed at Station I, and dated August 26, eleven p. m. The address on the envelope looks like this:

Maronie

*Mr. Liebling.
Editor in chief of musical
city courier
119 west 57.*

If anyone knows the handwriting and will assist me to discover and confront the sender, I would be glad to pay \$100 reward. LEONARD LIEBLING.

AN UNALTERABLE STANDARD

If we could be transported by some undiscovered magic to the palace of Alcinoüs, king of the Phœnicians, and hear the song the minstrel sang to Ulysses, we would not understand a word of the narrative or recognize a name in the story of the loves of Ares and Aphrodite. The clothing of the men and women, the shields and arms of the warriors, the seats and brazen vessels, the rugs and golden ornaments, the tall and slender lamps with yellow flames, the amphorae and craters, would seem almost barbaric in their strange designs and workmanship. The tones of what Homer calls "the loud-sounding lyre" could hardly satisfy ears that know the musical instruments of our times. The only natural and familiar sound we could distinguish amid the babble and the clatter would be the human voice.

The troubadours from southern France brought merriment, romance, and love songs into the drab life of the ignorant inhabitants of Europe who, up to the renaissance, knew little else than chants of the church and the solemn music of the mass. The twanging citterns on which the troubadours accompanied their singing have long since disappeared with the development of the guitar. And few of their tunes have survived the wear and tear of six or seven centuries. Those that remain are now much modified by the tempered scale of later music. A troubadour could with difficulty recognize our modern version of his melodies. But the voices of our singers would sound the same as the voices he heard in the valleys of the Pyrenees when romance and poetry first dawned on the Dark Ages.

The songs the Crusaders sang while they marched like marauders across medieval Europe were frequently profane and vulgar and not at all in harmony with the spirit of the leaders of the expeditions, who sought to drive the infidel from the Holy Land. No publisher would dare to print a translation of some of them. The language was a mixture of debased Latin and early French and Italian. We could not understand a word of it if we heard it. But the voices of the singers would sound the same to us as the voices of a male chorus at any time in the world's history.

Crossing old London bridge four hundred years ago and turning to the left from Fish street to the famous Boar's Head tavern of Shakespeare's plays, we might have heard the roaring voices of some Falstaff or Bardolph with other revellers singing their ribald songs while they drank gallons of sack and played their uncouth pranks. Odd looking men and women they were, with their doublets and hose and bulging petticoats. And their dialect would sound like a foreign language to our ears. The streets were narrow and the buildings mostly of wood, with pointed gables, thatched with straw, and daylight made its way as best it could into the little rooms through unglazed slits in the walls. In the better inns we might hear lutes and virginals, or rebecks and recorders and other obsolete instruments of unrecognizable music. Only the sound of the human voice would make us feel a little at our ease in the England of Dowland, Morley, Lawes, and Purcell.

And if the Dayton Westminster Choir from the middle west of the United States had extended its recent tour as far as Egypt, the desolate and dismantled temples of Karnak by the Upper Nile would have heard the same sound in the voices of the American singers as they echoed when the priests and singing women in ancient days made music to the forgotten Horus, Isis, Mout, and Osiris, with pipes, dull harps, and clattering cymbals of bronze while they sang their hymns and melodies to words forever lost.

The human voice is the only fixed and unalterable

sound the art of music has. It is to the composer what the human form is to the painter and the sculptor. Styles in clothing are always changing, and languages are never permanent. But the human form and the human voice are at least as lasting as the human race and change as slowly. In fact, the voice is less modified by foreign languages than the human form is hidden by the draperies of any kind of clothing.

During the past two hundred years the violin has not been improved, though the neck and fingerboard have been lengthened and the bow developed. But every other instrument has been changed. The piano for which Beethoven composed his sonatas would not be tolerated in a concert room today, and the horns and trumpets of his orchestras were woefully deficient in the chromatic possibilities of the instruments Sax improved with keys and pistons after Beethoven's death. The harpsichord for which Bach and Handel and Scarlatti wrote has passed into the limbo of complete neglect. The pianos on which we play that music gives us sounds the composers never heard.

But when a modern chorus sings old Morley's "Now Is the Month of Maying" we hear exactly the same tone quality the composer heard long before Bach and Handel and Scarlatti were born. We can live again in the England of the glee and madrigal composers whenever we wish. But the England of Pepys' recorder, Queen Elizabeth's virginals, and Dowland's lute is beyond recall.

If we had the music written in our notation we could reproduce the singing of the sirens who lured the ancient mariners to destruction on the rocks in their summer sea. We could hear the same sounds that the sailors made when they sang to the splashing of their oars on board the Argonautica during her voyage in quest of the Golden Fleece in the days of Greek mythology.

EMIL ENNA AGREES WITH US

The appended letter speaks for itself and proves, if proof were needed, that the Portland News has a head for its musical department who is "up and coming." It will be recalled that last year one of the New York evening papers announced that no New York recitals would be "covered" unless they were advertised. The attitude is perfectly reasonable, and Emil Enna of the Portland News is fully justified in his statement—"Notes pour in from the various studios about their activities—these published notes mean advertising for both teacher and pupil." We do not know what the Portland dailies may do, but as a matter of fact New York dailies simply throw into the waste paper basket almost all of such studio notes. The only possible outlet for such publicity is in the columns of musical papers, and yet there are some musicians—fortunately few enough—who attempt to get such news into the columns of the musical press, but who consistently and persistently, and with extraordinary effrontery, refuse to contribute to its support even to the extent of a subscription. The letter follows:

Portland, Ore., August 12, 1929.

In the July 27 edition of the MUSICAL COURIER is an interesting editorial entitled "Nothing for Nothing." Every musician grants the prestige of the MUSICAL COURIER. Whether agreeing with this editorial or not, the first paragraph opens up a field of thought for the musician in regard to his local daily press.

The paragraph is as follows: "In 'A Statement of Facts' sent to this office by the compiler of a famous and successful international guide we find the proud announcement that this guide prints nothing free, 'since what is given for nothing is usually worth nothing.'"

True the daily papers exist to give news to the public and if a local teacher presents an attraction of worth it is the

duty of the musical editor to take note whether or not that teacher be an advertiser.

We are about to open a new season of ten months, forty weeks. Each of the forty weeks notes pour in from the various studios about their activities, which the daily papers print for "Nothing." These published notes mean advertising for both teacher and pupil.

At the opening of the season we solicit advertising for a musical page. Will you not back up our year of effort with your paid ad for this page? Our rate is \$1.68 a column inch. We will appreciate your order and a copy of the ad you would like to run, by return mail, or phone us and we will send for it.

We thank you.

Very cordially yours,
(Signed) EMIL ENNA,
Musical Department.

GOLDMAN'S TORONTO SUCCESS

The success that Edwin Franko Goldman and his band have achieved in Canada is in no way surprising, but the description printed in one of Toronto's papers is. This description is a piece of rarely fine musical poetry. It is the work, evidently, of a master writer who is not only able to feel and understand the doings of the Goldman Band, but is able to put them into words as sonorous as they are sincere. The writing of this brilliant and effective scribe is quoted in part in another column in this issue. It is a glorious description of the playing of a glorious band, and should find a cherished position in Mr. Goldman's collection of such comments.

Readers' Forum

From a Contest Judge

Editor, Musical Courier:

Following are my impressions as judge in the contests held recently in New York and the final contests for all the States held in Boston by the National Federation of Music Clubs:

I was very much impressed by the young artists' general display of the technical brilliance and tonal quality in the violin department. However, I found a decided lack of individual style and interpretation. On the other hand, the young people who participated in the piano division, of which I also had the honor to act as judge, were a complete surprise to me. I found much individual understanding, and the correct reading of the composer's intent was followed throughout. There was clearness of tone and depth of understanding in everything they did.

I wish to point out that it is a very fine practice to hold these contests for young rising artists. On the other hand, it is not always possible to be certain as to the prize winners, because some of the contestants who fail to carry off a prize may do so on account of temporary nervousness just at the time when the contest is held. This is one of the great difficulties that confront the honest and fair judge, who desires to take all the circumstances into consideration.

Very sincerely yours, RAPHAEL BRONSTEIN.

Dawes and Ramona

Editor, Musical Courier:

It was by a chance that we saw the issue of MUSICAL COURIER of June 1, 1929, and we were greatly surprised and utterly disgusted in noticing an editorial comment about General Dawes' piano playing of "Ramona" during "his official work in Porto Rico."

The comment is full of nonsense and lack of accuracy, which proves the one who wrote same did not know what he was writing about. In the first place, General Dawes did not go to Porto Rico on any official mission whatsoever, but he went to the Dominican Republic.

On the other hand not even the most ignorant "native" would be surprised by hearing the stupid melody of Ramona or any other brainless jazz music from this country, when they are accustomed to hearing well known artists of all kinds playing good classic music. It is possible that they would have been surprised at hearing General Dawes' well known rough cursing whenever he speaks.

Respectfully yours,
(Signed) ANTONIO GONZALEZ,
Secretary.

Social Civic
Porto Rican Brotherhood of America
New York, N. Y.

I See That

Patricia MacDonald is to make a coast to coast tour this season.

Blanche Marchesi will reopen her Paris studio in September.

Pupils of Berta Gardini Reiner are proving favorites.

Eleanor Spencer will be heard at Carnegie Hall, New York, on January 18.

Richard Buhlig was well received at Carmel-By-The-Sea.

The music season at Chautauqua, N. Y., has closed.

Leopold Stokowski and Mrs. Stokowski returned from Europe on the Reliance on August 28. The conductor will start his Philadelphia Orchestra season on October 4.

John Charles Thomas wins ovation with Mana-Zucca songs.

The eleven Duncan dancers of Moscow arrived on the S.S. California for their second American tour, which starts on October 6 in Carnegie Hall.

An attempt to interview Albert Coates proved not very successful but highly enjoyable.

Edward Johnson appeared as soloist at the opening concert (September 3) of the newly-formed Symphony Orchestra in Milwaukee.

John Claus has completed his third annual summer piano class in Los Angeles and on September 7 will reopen his studio in Pittsburgh.

Betty Burke sailed on August 31 to continue her vocal studies with Melanie Kurt in Germany and also to concertize abroad.

The annual Worcester Music Festival will open in Mechanics Hall, Worcester, Mass., early in October. Albert Stoessel will conduct. Assisting artists will be Jeanette Vreeland, Dorothy Spear, Gina Pinera and Ethel Fox, sopranos; Elly Ney, pianist; Judson House and Arthur Hackett, tenors; Lawrence Tibbett and Norman Jolliffe, baritones.

John Doane will reopen his New York studio on September 16.

Frank C. Butcher has been appointed head of the music department at the Hill School, Pottstown, Pa.

Francis Rogers will return to New York to reopen his studio on October 1.

Marion Armstrong, soprano, sang at Old Tenant (N. J.) Church on September 1. Ellery Allen and Sidney Stuart are new additions to the Betty Tillotson Concert Direction.

Vera Curtis has been singing with the Cincinnati Zoo Opera Company.

Betty Tillotson recently "flew" with the Commander of the fleet at Lakehurst, N. J. She is not ashamed to say that she prefers her car at present, but hopes to enjoy flying as she becomes more used to it.

Arthur Van Haelst is the newest and youngest baritone of the Betty Tillotson Concert Direction. He sang at the Hillside Presbyterian Church on Sunday, September 1.

The Ravinia Opera season just ended proved best artistically and probably financially in company's career.

The Stadium concerts closed with a special program of the season's favorite selections, decided upon by popular vote.

Eva Whitford Lovette was married on August 21 to Charles Coppes Lowe.

Orloff scored a tremendous success at Scheveningen.

The Philadelphia Conservatory of Music started its fifty-third season on September 2.

Nanette Guilford, Metropolitan soprano, had the misfortune of breaking an ankle while vacationing at Lake Placid, N. Y.

Mme. Ada Soder-Hueck concluded her summer master classes on August 15, and will resume teaching on September 15.

The Frank Bishop Piano School will open its fall term on September 9.

Mme. V. Colombati will open her new studios on September 15.

Five new members have been added to the faculty of the Cleveland Institute of Music, which opens its fall term on September 18.

The Salzburg Festival was featured by splendid performances of Rosenkavalier and Don Giovanni.

The German Music Institute for Foreigners enjoyed a successful summer season.

Chicago is to have a Civic Opera Week, October 7-12.

Edwin Franko Goldman was enthusiastically received in Canada.

Where Berlioz Stands

(Continued from page 17)

admired them as artists, not as scientific manipulators of orchestral effects. He could not learn their art, and their science did not particularly interest him. No one has stolen the melodic art of Schubert and Schumann, which is permanent and not progressive like science.

I happened to be present at the unveiling of the statue to Berlioz in Place Vintimille in Paris, on October 19, 1886. Gounod made a speech and told the assembly about the greatness of Berlioz and how future generations of Frenchmen would look back on him as one of the shining lights of French music, and so on, after the manner of speakers who expand with emotion at funerals and dedications. But my composition teacher at that time, Georges Marty—long since deceased, alas!—told me that the harmonies of Berlioz were poor and ugly, and he guided me to the fountain head of the most modern music of the day, Wagner. I mention this to show that the present neglect of Berlioz is not due to a reaction. He was never popular like the now discarded Massenet and Saint-Saëns. And it is safe to say that Berlioz never will be popular. For he is not a J. S. Bach,—so huge that he required a century to be discovered.

The great champion of Berlioz during my student days in Paris was Edouard Colonne, founder of the orchestra which still bears his name. I have since wondered if Colonne did not perform Berlioz partly for patriotic reasons and because his great rival, Charles Lamoureux, had set himself the task of making Wagner popular in France,—no slight undertaking then, so soon after the disastrous Franco-Prussian war.

In the upper galleries of the old Châtelet Theatre I listened to the Colonne orchestra, with soloists and choristers when necessary, perform all the works of Berlioz at various times in 1886-7-8. Shortly after the recent performance of the Damnation de Faust under the direction of Monteux in May, 1929, I learned from the conductor himself that he was the viola soloist of the Colonne orchestra in those distant days before motor cars and airplanes. We had both of us acquired our Berlioz from the same great orchestral leader.

Will the younger generations who knew not Colonne find much interest in the compositions of Berlioz? The answer is simple. His music will be regularly performed only when the public shows a practical interest in it. There is no other solution of the problem.

At present Wagner concerts fill the halls of Paris; Berlioz concerts empty them.

Renzo Viola Glorifies the Piano

Renzo Viola, piano pedagogue of New York, is of the opinion that through music



RENZO VIOLA

one can be brought nearer to the most perfect emotions than is possible through any of the other arts. To him, when a truly

great musician is seated before the piano, the instrument appears to be alive.

"What the tongue is to the orator, the hand is to the pianist," says Mr. Viola. "Above all there must be a perfect communication between the hand, the ear and the brain. The technic of the pianist may be used for the most varied combination of sounds, of rhythms and colors, but the technic remains always at the service of the thought just as the word is subject to the idea. A comparison can be made between the orator without an idea and the pianist without a thought. Of course, in these days, when speaking of pure technic, one is accustomed to think of the greater merits of the machine, rather than the merits of the human being. For example, the player piano can execute with stupefying rapidity a difficult passage of double notes, but this playing will be far from having the coloring of the emotion which comes from the soul of him who plays and thinks. The hand must not dominate the pianist, but must be dominated by the thought of the artist. His playing then will have his own imprint, his own physiognomy, his own personality. In fact, it will be completely him."

Concerning The Marmains

In addition to her appearances with her sister, Irene and Phyllis, Miriam Marmain, during the past year, has been creating an extensive repertoire of solo dances, comprising two complete programs which she will present on tour this season.

Miss Marmain's solo program is the outgrowth and development of a purely personal and individualistic dance creation, studies in expressive movement not adaptable to group or trio composition—a distinctly personal art.

Her individual work is in such demand that she will make some thirty odd appearances throughout the eastern states this season, not including her concerts with her sisters. Her new programs will consist of numbers arranged to music by Bach, Brahms, Schumann, Liszt, Chopin, Franck, Prokofieff, Holst, Ljadov and others.

The Marmains' concerts will start late in September. Some of their engagements this season extend to June. Their first appearance with orchestra will take place at the Worcester Music Festival on October 3 and their first New York appearance will be at Columbia University late in October. Other engagements near New York will be a performance at the Brooklyn Academy of Music and with an orchestra in New Rochelle later in the season.

The Marmains expected to return to New York from their summer home on Cape Cod this week to start rehearsals.

Lehmann Lectures Create Interest

The course of illustrated lectures recently delivered in Newark, N. J., by George Lehmann, aroused great enthusiasm among the professional violinists and teachers who attended them. Prominent among these was Robert Griesenbeck, who, voicing the opinion of his colleagues, declared these lectures to have been of remarkable profit to all.

To quote Mr. Griesenbeck: "The Lehmann lectures cast a magic spell over all of us. Some of the technical difficulties that had represented to us real problems in the past were swept away as though they had never existed. We all found, as Mr. Lehmann assured us, that when we understand the true nature of a technical difficulty we can master it in a relatively brief time, often in a few minutes. I can hardly speak too enthusiastically of these lectures. Mr. Lehmann created on us all a profound impression, and it is not too much to say that, aside from all we learned in a practical way at these lectures, Mr. Lehmann's clear and beautiful English was a delight and inspiration to us all."

Peralta Scores in South

On August 7, Frances Peralta was heard in a concert at Charlottesville, N. C., and was liked so well that she was immediately re-engaged for another appearance, in October. She was also engaged for a recital in Richmond, Va., and it is likely she will also be heard in Pittsburgh.

Doane to Reopen Studio

Word has been received from John Doane, who is now in Paris, that he will resume teaching at his New York studio on September 16.

NORMAL SESSIONS

Feel Music—Know Music—Express Music

Courses in Trinity Principle Pedagogy, Musicianship and how to teach the Beginner to play in the First Lesson. Sight Singing without "Do re me," "Intervals," "Numbers." Send \$2 for Rhythm Lesson One and Constructive Music Book. Associate Teachers in Every State.

Send for catalogue and Guest Card

Address EFFA ELLIS PERFIELD

121 Madison Ave. (30th St.), New York City

Phone Ashland 5551

LAZAR S.

SAMOILOFF

Baritone

Internationally Known Vocal Pedagogue

Teacher of World Famous Singers Including

JULIA CLAUSSEN, CLAIRE DUX, HELEN STANLEY, BIANCA

SAROYA, KURT TAUCHER, DEMETRIO ONOFREI

and many others, Teacher of Voice in

New York for 22 years

ANNOUNCES

the opening of the

SAMOILOFF

BEL CANTO STUDIOS

and

OPERA SCHOOL

in Los Angeles, California

Under the Management of

L. E. BEHYMER

Auditorium Bldg., Los Angeles

ON SEPTEMBER 10, 1929

FOR SEASON OF 1929-1930

Special attention paid to cultivation of speaking and singing voices for recording

Beginners as well as advanced singers accepted.

Special course for students desiring to become teachers and for teachers.

Special class in Italian, Drama, and Coaching in Repertoire.

L. Samoiloff will not teach in New York this coming year

ANTON WITEK

Former Concertmaster of Boston Symphony and Berlin Philharmonic, now of Bayreuth Wagner Festival Orchestra. Soloist in innumerable Symphony Concerts in all Music Centers of Europe and the United States holds

MASTER CLASSES FOR REPERTOIRE STUDIES AND SPECIAL TECHNICAL COURSES
From 18 to 32 Lessons

Madame Rosengren-Witek, Assistant

Accepts also beginners

NEW YORK
140 W. 69th St., Suite 64B

BOSTON, MASS.
58 Fenway

HAROLD LAND

Baritone

**CONCERT — ORATORIO
FESTIVAL**

Address: The Harold Land Management
400 North Broadway, Yonkers, N. Y.

Wilson LAMB**BARITONE
TEACHER OF VOICE**

Available for Concert, Recital and Oratorio
Studio: Metropolitan Building, Orange, N. Y.
N. Y. Branch: 105 West 130th Street

NANÀ GENOVESE

MEZZO-SOPRANO

Personal Representative: BRUNO ZIRATO

322 West 72nd Street, New York

Celebrated Spanish
Piano Virtuoso
Teacher of Many
Famous Pianists

19 West 85th Street,
New York
Telephone: Endicott 2084

ALBERTO JONÁS**FREDERICK SCHLIEDER**

Creative Musical Thinking

Taught through Improvisation, Meaning Lawful,
not Haphazard, Musical Self-Expression

Studio: 27 West 72nd St., New York

Tel. Trafalgar 4200

**DOROTHY BACON**

Contralto

OPERA — CONCERT — RECITAL

Season 1929-30 Now Booking

Mgt.: Dorothy Bacon, 105 W. 73rd Street, New York

Telephone: Trafalgar 6991

VIOLINS

That charmed the
"LOUIS." Rare old
violins of established
authenticity

WURLITZER

CINCINNATI 121 E. Fourth St.
NEW YORK 120 W. 42nd St.
CHICAGO 220 S. Wabash Ave.

PASQUALE

AMATO

Leading Baritone of the Metropolitan
Opera Company for the Past 16 Years

Will Teach Throughout Summer
Months Three Days Weekly

Studio:
HOTEL ANSONIA, New York
Tel. Susquehanna 9105
By Appointment Only

Several Artists of the
Metropolitan Are
Now Studying
with Mr.
Amato

VOICE CONCERT OPERA
REPERTOIRE
INTERPRETATION

U.S. TOUR 1929-30

CORNELIUS VAN VLIET

Management H.S. Pickernell

VAN VLIET

NOW BOOKING
CELLO VIRTUOSO

119 West 57 Street, New York

CLARE OSBORNE REED

Pianist — Artist Teacher

Director Columbia School of Music
509 So. Wabash Ave., Chicago, Ill.

Artists Everywhere

Anna Case, American soprano, is spending her vacation abroad and will not return to America until the middle of October. Her concert season will commence the early part of November.

Esther Dale, soprano, who is spending her vacation at West Point, Me., has arranged an interesting program for her New York recital on October 1 in Town Hall. The opening group will contain Thomas Morley's Sweet Nymph, Come to Thy Lover, English folksongs arranged by Grainger and Corder, and Weber's The Pain of Love. A group of lieder by Beethoven, Brahms and Strauss will follow. A French group will present lyrics by Debussy, Ravel and Poldowski. Tom Dobson, Ernest Walker and Charles Villiers-Stanford will be represented in the closing group, which will also contain a song by Constance Herreshoff, American composer, written expressly for Miss Dale.

B. M. Davison, of the White-Smith Company, sends a card from Bailey Island, Me., which says: "Taking a short vacation on this primitive island. Great place for a young man to rest."

Elsa Lehman writes the MUSICAL COURIER that after six weeks of travelling, including a pleasurable stay in Paris, she is enjoying a good rest in beautiful Wiesbaden, Mme. Lehman sang some of her Negro songs to the Germans and French who seemed to like them immensely.

The **Liebeslieder Ensemble** has extensive bookings for its winter tour of the Atlantic States and spring tour of the Middle West. Among the educational institutions before which the organization will appear are Skidmore College in Saratoga, the Lexington College of Music in Lexington, Ky., and Carleton College in Northfield, Minnesota.

Rosa Low had her first trip in an aeroplane at Lake Placid, N. Y., on August 27, when she arose 3,500 feet in the air. "What a thrill!" is the way the singer expresses the sensation.

Emma Otero, Cuban coloratura soprano, will make her debut at Carnegie Hall on October 14. Several months ago she had a sensational success when she appeared at the National Theatre in Havana in a performance of the Barber of Seville given by President Machado of Cuba to his guests who attended his inauguration at Havana. Miss Otero is the protégée of the President of Cuba and Beniamino Gigli.

Gina Pinnera returned on the S. S. Leviathan recently and will open her concert season at the Worcester Festival on October 4.

Oliver Stewart has had to postpone his recital at Williams College to a later date, owing to his recent operation. Following a three weeks' rest at the home of his parents in Williamstown he will return to New York. Mr. Stewart is booked to appear in Manchester, N. H., on November 8; he has many plans for the new season.

Clara E. Thoms, vocal teacher of St. Louis, is pictured at various ages in a page-long article in the Globe Democrat of that city, the article accompanying it telling of her debut at eighteen before a Court audience in Vienna; also a "kiddy picture" of her at seven, when she played the piano in concerts. Her most recent picture presents her as a dignified matron. All of this must have delighted her long list of successful vocal pupils to whom her ever-youthful personality is so well known.

June Wells and **Gizi Szanto**, American team of two-piano recitalists, will appear as soloists with the Detroit Symphony Orchestra in November, playing the Liszt concerto. They were heard at a private musicale in Watch Hill, R. I., on August 15, and gave a recital at the State Normal School in Kent, Ohio, on August 22.

**Gilbert Ross to Give New York
Recital**

Following the close of the summer school of the University of Wisconsin, Gilbert Ross left for a short vacation in western Ontario. The violinist has selected October 27 as the date for his New York recital, to be given in the Martin Beck Theater.

Dan Beddoe Returns to Cincinnati

Dan Beddoe, who has been summering in the East, motored back to Cincinnati this

week and has already resumed his work. Mr. Beddoe was heard in the At the Baldwin Hour over WLW and a network of stations on September 1. On August 25, the tenor and Alexander Kisselburgh gave a program at A House on the Sand, Asbury Park, N. J.

**Philadelphia Conservatory Begins
Fifty-third Season**

The Philadelphia Conservatory of Music, Mrs. D. Hendrik Ezerman, managing director, opened its fifty-third season on September 2.

A significant proof of the high excellence of the work being done at the Conservatory, which is one of the oldest chartered music schools in Pennsylvania, is the award of two Juilliard Foundation Extension Scholarships to students in the school. The winners, Naomi Koplin and Geraldine Stout, will study under Olga Samaroff at the Philadelphia Conservatory, which hereby takes its place among the limited number of schools in the United States accredited by the Juilliard Foundation.

In accordance with its charter, the Conservatory is empowered to grant to its students such diplomas, degrees and honorary titles as are conferred by any University in the United States for proficiency in music. The degrees of Bachelor of Music, Master of Music and Doctor of Music are thereby conferred by this institution.

The Conservatory announces the reengagement, as heads of the various departments, of Mme. Olga Samaroff, piano master class; Aurelio Giorni, piano; Boris Koutzen, violin and ensemble; Willem Van den Burg, cello, and Frederick W. Schlieder, musical science and composition. Marcel Grandjany, recognized as one of the few great harpists of the world, will be available after his return from Europe on October 30, and Arthur Reginald, who taught at the Conservatory last year, will take charge of part of the advanced piano department, in addition to his solo and chamber music playing. Besides courses in the various branches of piano, violin, voice, and so forth, the school also offers instruction in such departments as musical science and composition, public school music and supervisor's work, pedagogy, history of music, and orchestra and ensemble.

A number of prizes and scholarships are offered each season by the Conservatory, including a prize for a sonata or string quartet composed by a student of the school; the D. Hendrik Ezerman Foundation scholarship in piano, and the Fellowship of the Philadelphia Conservatory scholarships in composition, harmony and ensemble playing.

During the course of the season, each regular student is obliged to play at concerts given in the school auditorium, to which parents, relatives and friends are invited and where constructive criticism is allowed. Deserving students are then selected to play at a public concert, given in one of the concert halls of Philadelphia.

**Premiere of Edwards' Work
Postponed**

The premiere of Leo Edwards' latest work, The Southern Symphonette, in four episodes, which was scheduled for the Eveready Hour on the night of September 1, was postponed. However, it will be performed September 21 over the General Electric Hour. As previously announced in the MUSICAL COURIER, it will be conducted by Nat Shilkret, and the vocal parts, which have been scored by Lily Strickland, will be sung by the Salon Singers under the direction of George Dilworth. A number of musical celebrities will be present as Mr. Edwards' guests at the National Broadcasting Studios to witness the first performance of his work.

As manager of the recital song department of DeSylva, Brown & Henderson, Mr. Edwards also has had a busy summer preparing the fall catalog, which will include, among other well-known works, a new song of Mr. Edwards entitled Love Is Heaven. Mr. Edwards anticipates a very promising fall season.

Jane Carroll to Broadcast

Jane Carroll, contralto of the Metropolitan Opera Company, will broadcast over the Atwater Kent Hour on Sunday evening, September 8.

**Sacramento Saturday Club's New
President**

The Sacramento Saturday Club announces a newly elected president, Florence Wenzel.

**48TH ST. THEATRE
WEST OF B'WAY**

The 48th St. Theatre will be available for concerts and dance recitals on all Sundays during the season of 1929-30. The convenient location and intimate character of this theatre makes it eminently suitable for this type of entertainment. Total Capacity of 960 seats. Bookings are now being made and dates can be reserved by applying to Saul Abraham, Mgr. Tel. Bryant 4600.

(NEW STAGE FLOOR)



POMPILIO MALATESTA, bass-baritone of the Metropolitan Opera Company, who has left New York to fulfil a six weeks' engagement with the Los Angeles and San Francisco opera companies. He will be heard in *Don Pasquale*, *L'Elixir d'Amore*, *Barber of Seville*, *Martha*, as well as in other operas. *Lauri-Volpe*, *Schipa*, *de Luca* and *Danise* will also be members of the cast during this engagement. *George Fassnacht, Jr.*, son of the *Judas of Morris Gest's Passion Play*, who is studying voice with Mr. Malatesta, will accompany the baritone to the Coast in order to continue his studies without interruption. Mr. Malatesta will return to New York to re-open his studios on October 18.



HILDA GRACE GELLING,

who, with her husband, *Allan Livingston Cooper*, has been enjoying a few weeks' motor trip which, as it is schedule-less, might lead almost anywhere. As their *Nash* is supplying the necessary transportation, Miss Gelling says there is no need of being hampered by plans. Monday, September 9, is the date set for the reopening of Miss Gelling's New York studio. This well known vocal teacher also is vice-president of the Guild of Vocal Teachers, but during the coming year she will act as president of that organization, owing to the absence in Europe of the founder and president, *Anna E. Ziegler*.

CHARLES L. WAGNER (right)

at the home of *James R. Saville* in Dallas, Tex. Mrs. Saville (*Harriet McDonald*, local concert manager) took the picture.



MARION CLAIRE, who is now singing at the Staatsoper, Berlin, is pictured here enjoying a little recreation on shipboard.



MARGARET SHOTWELL, pianist, and her new dog, which was bought abroad. Miss Shotwell returned recently on the *S. S. Aquitania* following a successful series of concerts in Europe. Prior to sailing, she telephoned from Paris to her mother in Omaha, and as it was the first call from Paris ever received there the daily papers played it up on the front pages. The pianist will tour again under the management of *R. E. Johnston*. (Photo by D'Ora, Paris.)



DEVORA NADWORNEY, enjoying a rest at her home at Bayonne, N. J.



MARIE RAPPOLD in Paris, where she gave a vocal recital during the musical season. The manager, *Martin E. Hanson*, is happy over the artistic triumphs of the *Dayton Westminster Choir* in Europe.



ARNOLD VOLPE, conductor, composer and violinist, photographed with his two daughters, Mrs. *Morris E. Dreyfus* (left) and Mrs. *Jerome M. Joffe*. The snapshot was taken recently when Mr. and Mrs. Volpe were in Kansas City en route to New York from Miami, Fla., where they are prominently identified with the musical life in that vicinity.



ADOLFO BETTI, (left), formerly of the *Flonsaley Quartet*, entertained his former teacher, *Cesar Thomson*, at his summer home at *Bagni di Lucca*. The gentleman standing in the rear is Thomson's son-in-law, *Ing. Santi* of Milan. Mr. Betti will return to New York in the early fall to teach a very limited number of talented violinists.

MABEL M. PARKER, one of the leading teachers of voice in Philadelphia, who has of necessity continued instruction throughout the summer months. Miss Parker had originally planned to spend but two afternoons a week at her studios, one in down-town Philadelphia and the other in the delightful residential section of West Philadelphia, but her hours of instruction have gradually increased during the summer until now Miss Parker is devoting every weekday, with the exception of Monday, to teaching.



SINGERS, MUSICIANS, SPEAKERS

Make phonograph records of your repertoire, on permanent and indestructible discs. Appointment not necessary.

Four sizes—\$1.00 to \$2.00
.50 a song extra if accompanist is desired

DOROTHY CARUSO RECORDING STUDIO
143 East 62nd Street, New York
Tel. REGent 5558

ARTHUR BAECHT
Distinguished American Violinist
Serious Talented Pupils Accepted
METROPOLITAN OPERA HOUSE STUDIOS
1425 Broadway, Studio 45, N. Y. C. Tel. Penn 2634

William S. BRADY
TEACHER OF SINGING
Studio: 137 West 86th St. New York
Tel. Schuyler 3580

 **DAISY ELGIN**
SOPRANO
Met.: R. E. Johnston
1451 Broadway New York

ADAM KURYLO
CONCERT VIOLINIST
Metropolitan Opera House Building
1425 Broadway New York
Phone: Penn. 2634

JOHN HEATH
Pianist
Studio, 45ter rue des Arcades, PARIS, May until January
Villa Martine, Beaulieu sur Mer, France, January until May.

J. C. VAN HULSTEYN
VIOLINIST
Representative of the Ecole Normale de Musique, Paris
Examination and preparation. Authorized by Mr. Thibaud
to recommend selected students for his master class
Address: Care of PEABODY CONSERVATORY, Baltimore, Md.

Rita RAYMOND
Mezzo-Soprano
Concert, Oratorio, Opera
Address:
571 WEST 139TH STREET,
NEW YORK
Telephone: Audubon 1470

 **HILDA GRACE GELLING**
Teacher of Singing
Associated with
Percy Rector Stephens
Studios: 215 W. 98th St.
New York
Tel. Riverside 6143

ISABEL MOLTER
Dramatic Soprano
RECITAL MANAGEMENT ARTHUR JUDSON
Steinway Hall, New York City

 **MARY LEWIS**
Soprano
Metropolitan Opera Co.
Victor Records
Management: Metropolitan Musical Bureau
33 West 42nd Street, New York

Eleanor Spencer's American Tour



THE PIANIST, ELEANOR SPENCER, IN HER PARIS STUDIO

"Did you ever hear Carreño play?" asked Eleanor Spencer, looking up from a new batch of criticisms from Germany which the postman had just delivered.

"Very often, and at all stages of the game between 1880 and 1910," I replied.

"What game do you refer to?"

"The game of being very young and growing old. Carreño as a young woman was very beautiful. Forty years of concert life did not add to her personal attractions as much as it deepened and broadened her art as a pianist. But why do you ask me about Carreño?"

"Because this German critic says I remind him of Carreño," replied Eleanor Spencer holding up the paper to my eyes.

"Perhaps he intended that remark as a posthumous compliment to Carreño."

Eleanor Spencer shook her head. "Whether it was intended for me,—as it certainly was,—or whether it was intended for Carreño, as you humorously suggest, it lays a great obligation on me. What will the American public say if I do not live up to such a

high compliment? But, apart from compliments, I believe I have played concertos with more European conductors than any other American-born pianist. It is always safer to base your claim on facts than on compliments, don't you think so?"

"If I had not heard you play three concertos at different times in Paris, as well as give several recitals, I would not have called on you for a few items about your forthcoming American visit."

"I am going to the United States in January, 1930. Just at present I am preparing for my concerts in Holland."

"With orchestra?" I asked.

"Yes; I play several concertos with orchestra and give recitals besides. There is also the prospect of a Scandinavian tour of which I will talk when it is settled. I prefer to state facts rather than prospects."

"But the American tour is arranged?"

"Oh yes! That is booked for January. You may count on that."

"Thanks. Goodbye, and a pleasant summer at the keyboard!" C. L.

New Faculty Members for Cleveland Institute

CLEVELAND, O.—Five new names are to be added to the faculty of the Cleveland Institute of Music with the opening of the fall term on September 18.

The best known of the new instructors is Louis Persinger, teacher of the celebrated Yehudi Menuhin, child violinist. Persinger has given up his studio in California, and will maintain a studio in New York, and teach classes of both beginners and advanced students, either children or adults, at the Cleveland Institute. A skilled artist himself, Persinger also possesses rare gifts as a teacher. The individuality of the pupil is maintained even while the technicalities of violin are being taught, which is perhaps, the secret of Yehudi's peculiar charm.

Herman Rosen, Cleveland violinist, who will make his New York debut this fall, will also join the violin department at the Institute. Twice winner of first prize offered by the Ohio Federation of Music Clubs for the best young professional violinist in the state, he has also won first prize offered by the National Federation. Since then he has studied under Professor Leopold Auer in

New York, and has studied harmony and counterpoint with Bernard Wagenaar. Rosen is a soloist with the Cleveland Orchestra, and aside from his duties as a teacher, he acts as director of the junior orchestra at the Institute.

Another addition to the violin department is Mildred Townsend Kelley, graduate of the David Mannes School of Music in New York, where she received her artist's and teacher's diploma. She has taught violin, solfège and ensemble at Laurel School in Cleveland, and will be assistant violin teacher at the Institute.

Two new members of the piano department are Doris Runge and Clara Gehring, both of Cleveland. Miss Runge has received her musical training at the Cleveland Institute of Music, specializing in piano under Beryl Rubinstein, head of the piano department and dean of the faculty of the school. Miss Gehring is a Bryn Mawr graduate and a pupil of Horace Alwyne in piano and harmony. She is also an advanced student of Beryl Rubinstein in piano and Ward Lewis and Quincy Porter in theory. E. E. M.

VINCENT V. **HUBBARD**
Successor to ARTHUR J. HUBBARD
Vocal Technique, Diction, Coaching, Program Building
First Assistant: Dr. George L. Dwyer
246 Huntington Ave. Boston, Mass.

PILAR MORIN
Voice Production
Coaching in French, Italian and English Opera
Mise-en-Scene for Opera
Studio of the Theater: 601 West 110th Street, New York
Tel. Cathedral 3603

STURANI
Voice Culture, Operatic Coaching
Studio: 43 West 86th St., New York
Telephone: 7530 Schuyler


JOSEPH WOLFE
Baritone—Vocal Teacher and Coach
STUDIO: 238 W. 106th St., N.Y. Tel.: Clarkson 3625

ARNOLD CORNELISSEN
Conductor Buffalo Symphony Orchestra
"A fine musician."—(Signed) FRITZ REINER.

"From the Beginning to the Concert Stage"
ALEXANDER BERNE STUDIOS
ALEXANDER BERNE, Director
PIANO—ORGAN—HARMONY
28 E. Kinney St., Newark, N.J. Phone Market 4160

HACKETT
TEACHER OF SINGING
Former Associate in Hubbard Studios of Boston
Studio: 708 Carnegie Hall, N. Y.
Phone: Circle 1359—Bayside 2725

Michel Gobert
Furs of Distinction



My experience of a quarter of a century in designing and creating gives me an opportunity of offering unusual and distinctive models. I number many musicians among my patrons including Mmes. Galli-Curci, Florence Easton, Rosa Low and Mana-Zucca.

Remodeling and repairing at summer rates

Fine Russian Sables and other attractive Fur Scarfs

COLD FUR STORAGE

13 West 56th Street, New York
Telephone CIRCLE 3191

PUBLICATIONS

(Clayton F. Summy Co., Chicago, Ill.)

Compositions for Piano by Harold G. Davidson.—They are entitled *Étude En-ergique* and *Winter Dusk*. The *Étude En-ergique* is, as the name implies, full of vigor. It is mostly an étude for the right hand, which is accompanied in a rather simple manner, and rushes along unhampered in swift and forceful flight through many keys with direct or enharmonic modulations. There are very nice climactic passages, one of them apparently for the left hand alone in chords that seem tremendously difficult. The whole work, played as the composer intends it, would certainly not be easy, but would be worth the effort expended in the learning of it. *Winter Dusk* is altogether of a different nature, being quiet and expressive. The harmonic texture is in many

THE RIGHT WAY TO SING

HAVE YOU FOUND IT?
"THE VOICE AND ITS SUCCESSFUL USE," mailed free on request; address J. PARMA ROGER, Metropolitan Opera House Studios, 1425 Broadway, New York.

places curious, the use of chords of the ninth through diatonic keys being somewhat unusual. The composer evidently has a rich scheme of color in his mind, and expends it with a lavish hand. Both of these works are original and worth while.

M. Witmark & Sons, New York

The Songs of the Ten Commandments, unison or two part singing for schools and Sunday schools. Written by Katherine Bainbridge, with music by Sol Cohen. Twenty-three pages, good material.

Glad Tidings of Great Joy, a Christmas cantata for soprano, alto and baritone, text by Raymond Earl Bellaire, music by Richard Kountz. Twenty-seven pages, fine material for high schools and junior high schools. Excerpts from this work may be had arranged for soprano, alto and baritone.

Carl Fischer, Inc., New York

Toy Time, eight little piano solos with incidental words by Jessie W. Kent. Large type, for beginners.

(G. Schirmer, Inc., New York)

Music and Youth, May issue.—This issue of Schirmer's excellent little magazine

for children, so capably edited by Henry W. Hart, is filled with material well qualified to attract young people. Its contents are so varied that to give a list of them would have the appearance of a mere index. There is music by Marie Seuel-Holst, Lucina Jewell, Clara Gregory Bridge, Mathilde Bilbro, Mrs. H. H. A. Beach, and from that highly gifted composer from Pasadena, California, Sarah Coleman Bragdon, and there are all sorts of articles, many of them by Mr. Hart himself, covering an extraordinarily broad field of musical activity. For people interested in the teaching of elementary music this magazine is decidedly worthwhile.

Spaeth Returns from Europe

Sigmund Spaeth, managing director of the Community Concerts Corporation, returned from Europe recently to resume his various activities in the field of music. Mr. Spaeth will not only continue his regular work of organizing concert audiences throughout the East, but will also be heard in radio programs, and, following the success of his *Old Tunes For New*, produced by Fox Movietone, will make other sound pictures. Mr. Spaeth reports favorably on musical condi-

tions in Europe, chiefly because of the permanent stability of the foreign concert audience. He predicts a similar development in America through the community concert movement and other contributing factors.

Fine Concert at Frederic Warren's Open Air Theater

Frederic Warren's open air theater at Madison, N. H., was well filled on the evening of August 20 to hear the concert given by Olga Warren, soprano; Jerome Swinford, baritone, and Stuart Ross, pianist. The stage, flooded with moonlight, made an attractive setting for the fine performances of these artists, and the audience thoroughly enjoyed the music, both vocal and instrumental.

FRANK BISHOP PIANO SCHOOL

Complete Preparation for Concert Appearances
For Catalog Address
5300 John R Street, Detroit, Mich.

THE HARCUM SCHOOL

All Branches
of MusicCONSERVATORY ADVANTAGES
WITH INDIVIDUAL ATTENTION

Prepares for all Leading Colleges Combining
Academic and Music Courses

EDITH HARCUM CONCERT PIANIST

Head of the School, Bryn Mawr, Pa.
Recital Management Arthur Judson

MASTER INSTITUTE OF THE ROERICH MUSEUM

MUSIC—PAINTING—SCULPTURE—ARCHITECTURE
OPERA CLASS—BALLET—DRAMA—LECTURES

Send for Catalog C

(Clarkson 1717)

New York



310 Riverside Drive

ZECKWER-HAHN Philadelphia Musical Academy

60 years of continued success in
training musicians
Highest Standards of Musical
Instruction

For year book, address
Frederick Hahn, President-Director
1617 Spruce Street, Philadelphia

AMERICAN INSTITUTE OF DALCROZE EURYTHMICS

RHYTHM - MOVEMENT - MUSIC
Bodily Technique—Rhythmic Movement—
Solfege—Improvisation—Piano—Composition
Classes for Children and Adults
SEASON October 7th to May 31st
PAUL BORFFLE, Director
9 E. 59th St., New York. Volunteer 1357
Booklet on Request—Dept. C



ROBERT BRAUN

Director

FACULTY OF FIFTY

Pottsville, Pa.

PIUS X SCHOOL OF LITURGICAL MUSIC

COLLEGE OF THE SACRED HEART
133rd Street and Convent Avenue, New York

AUTUMN, WINTER AND SPRING SESSION

JUSTINE WARD METHOD, COURSES I, II, III

GREGORIAN CHANT AND GREGORIAN ACCOMPANIMENT
CHOIR CONDUCTING AND LITURGICAL SINGING

For further information, address the Secretary. CATHEDRAL 1334

Theory, ear training, sight
reading, melody writing. Har-
mony, Counterpoint, Polyphony.
Lessons in Vocal Production,
Organ, Violin, Piano, privately
or in class.

UNIVERSITY SCHOOL OF MUSIC

Maintained by the University Musical Society

ANN ARBOR, MICHIGAN

EARL V. MOORE, Musical Director

Catalog and special information from Charles A. Sink, President

(FRANK) (ERNESTO) La FORGE-BERUMEN STUDIOS

VOICE SUMMER SCHOOL PIANO

La Forge voice method used and endorsed by: Mmes. Alda, Hempel, Matsenauer and Messrs.
Lawrence Tibbett and Harrington van Hoesen. Also endorsed by Dr. W. J. Henderson.
14 West 68th St., New York, N. Y. Telephone: Trafalgar 8993

Cincinnati Conservatory of Music

Founded 1867

AFFILIATED WITH THE UNIVERSITY OF CINCINNATI

Over three score years in the front rank of American Music Schools

Piano, Voice, Organ and all Orchestral Instruments, Opera, Orchestra, Theory,
Composition, Public School Music (accredited), Languages,
Drama and Dancing

Degrees, Diplomas and Certificates granted
Ideal Dormitories on ten-acre campus

BERTHA BAUR, President and Director
Burnet C. Tuthill, General Manager

Highland Ave., Burnet Ave. & Oak St.,
Cincinnati, Ohio

COLLEGE OF FINE ARTS SYRACUSE UNIVERSITY

Four-Year courses in Piano, Voice, Violin, Organ, Cello, Composition, and Public School Music
Modern equipment. Five pipe-organs. Dormitory for women music students. Reasonable tuition rates
For bulletin address Dean H. L. BUTLER, Syracuse University, Syracuse, N. Y.

VIRGIL PIANO CONSERVATORY

Special Personal Attention
Better Facilities
Better and Quicker Results

139 W. 72nd St.,
New York City

O P P O R T U N I T I E S

ADDITIONAL PIN MONEY FOR YOU

—If you would like to earn additional pin money, or call it any name you wish, we may be able to give you an opportunity in that direction. If there is no dealer in your town featuring the Celebrated Century Certified Edition Sheet Music, selling at 15c a copy no matter what the published price may be, and you are energetic enough to go after such a proposition, acting as a direct local agency, you may communicate with the undersigned, giving us reference as to your honesty, ability and standing in the community. Century Music Publishing Company, 235 West 40th Street, New York.

WANTED—Address of Herbert A. Burgtorf who was at one time manager of the Elk River Clay Products Corp., North East, Maryland, in addition to having had offices at 2313 Walnut Street, Philadelphia, Pa., and 522 Fifth Avenue, New York City. He is the son of Mme. Olga Burgtorf, a contralto of renown, who was well known a few years ago. Address: "B. L. E." care of MUSICAL COURIER, 113 West 57th Street, New York.

WANTED—Organist and choir master in new church in New York City. Address: "N. T. S." care of MUSICAL COURIER, 113 West 57th Street, New York.

WEST 67TH STREET—8 months lease, or longer. Handsome sound proof studio, fireplace, 2 bedrooms, kitchen. \$167.00 monthly. Unusual opportunity for party wishing summer months free from a lease. (September to April). Address: "A. P. T." care of MUSICAL COURIER, 113 West 57th Street, New York, or telephone Trafalgar 3087.

WANTED — TEACHERS as PARTNERS, (Voice, Piano, Violin, Cello, Organ, Harmony, Classic Dancing, Languages, Elocution, Operatic Coaching) to establish an unusual Conservatory of Music, instructing 15 subjects. A large membership organization lends its support to stimulate the enrollment of students. 30 applicants ready to enroll. State ability and experience. Write "S. T. T." care of MUSICAL COURIER, 113 West 57th Street, New York.

SECRETARY WANTED — Well-known concert pianist will exchange instruction for part-time secretarial services. Applicant must be gifted young pianist, able to typewrite and take dictation. Address "A. C. D." care of MUSICAL COURIER, 113 West 57th Street, New York.

RECITAL OPPORTUNITY—Singers, violinists, pianists, cellists, wishing to give their own recital in New York City can have the best possible presentation by thoroughly organized and experienced management at reasonable terms. References given. Address: "N. J. E." care of MUSICAL COURIER, 113 West 57th Street, New York.

STEINWAY HALL STUDIO beautifully furnished to sublet by vocalist leaving for California. Room most distinctive seating 60. Opportunity one or two teachers. Immediate disposal. Address "V. L. D." care of MUSICAL COURIER, 113 West 57th Street, New York.

CARNEGIE HALL—Large, beautifully furnished studio (with Steinway Grand) to sublet for one or two afternoons a week or one entire day. Reasonable. Secretary, 303 Carnegie Hall, New York.

ACCOMPANIST AND COACH, who was for many years affiliated with one of the leading vocal teachers of New York, is now available for a limited number of hours each week. Address "C. E. T." care of MUSICAL COURIER, 113 West 57th Street, New York.

WANTED—Soprano, Tenor, Contralto and Baritone who are desirous of studying with distinguished teacher and singer. To the four best voices selected a free tuition will be given. Studio 352 West 57th Street, New York. Write for hearing to James Ira Slagle, Secretary.

METROPOLITAN OPERA HOUSE STUDIOS: Beautiful two room unfurnished housekeeping studio, hardwood flooring throughout, private bath; for lease by the year. Several small studios are also available part time by the day, half day or monthly. Can be arranged for by calling at 1425 Broadway, inquire Mr. Black, Manager.

The Vanderbilt Studios of New York

Mabel Duble-Scheele, Proprietor

13-15 East 38th Street

Resident, non-resident studios, with or without bath. Large, teaching studios with bath, \$70 up, also rooms without bath \$40 up.

Piano studios rented by the hour.

Telephones, Lexington 8998 and 10128

VANDERBILT STUDIOS INN

At 13 East 38th Street

Excellent food at moderate prices
Under Expert Japanese Management

MUSIC IN THE SCHOOLS and COLLEGES

A Departmental Feature Conducted by Albert Edmund Brown, Dean, Ithaca Institution of Public School Music

This Department is published in the interest of Music in Public Education in America. Live news items, programs, photographs and articles of interest to our readers should be sent for publication to Dean Brown at Dewitt Park, Ithaca, New York

The Responsibility of the State Department of Education in Regard to Music in the Rural Schools

By Hattie S. Parrott

The truth of the old adage which states that "the fundamental wants of man are food, shelter, clothing, and music" is as acceptable today as in the days of the philosopher who gave expression to this wise saying. Believing this, our responsibility is clear. Each institution or organization represented in this conference of music supervisors (Southern Conference) has a definite program in music education, the practical working out of which tends toward meeting some phase of the fundamental need. Among these the State Departments of Education must share in the responsibility for universalizing music education, or making possible the opportunity for every child, in whatever situation, to receive as a portion of his education adequate training in music.

In order to realize the ideal set up, it is necessary to view the situation as regards the responsibility from a most practical standpoint. For, we should be aware not only of the need, but also of the importance of making provision for this phase of education in each and every school system working under the guidance and direction of the State Department of Education. The extent to which this provision is made depends largely upon the viewpoint of those in administrative positions. We must first know and feel the relative importance of

the school subjects which now make up the curriculum. We must also be clear on our criteria for evaluating the outcomes of education. Margaret Haumburg, in her excellent new book entitled *The Child and the World*, starts off with a discussion of the question, "What do we want from education?" The terms of our measurements outline the content, and our knowledge of the normal development, physical, mental, emotional, and social, of the individual at different age levels, helps us to determine what we want from education, and this in turn influences the scope and the placing of the emphasis in the school curriculum.

The administrator in public school work today must believe in the importance of music in the growth and development of children if the progress and achievement in this subject are comparable to that of the other important school subjects, and, if the school program or curriculum is to be based upon the fundamental needs of children. To live richly now and to grow into a richer, fuller life, every child must have some knowledge of music, must have the opportunity to enjoy and interpret music, and must even so have the opportunity to give expression to creative work in music. This is an actual and fundamental need on the part of the children, and the school pro-

gram must include the acquisition of musical knowledge, the appreciation of music, and the creative activity on the part of the pupil as important phases of music education.

As the situation usually works out wherever this viewpoint is present, there is a satisfactory and well-balanced curriculum in the schools, provided, of course, the necessary funds for the development of the program of school subjects are available. Wherever this viewpoint does not prevail, it is apparent that the emphasis is placed on other subjects thought to be more important perhaps.

Knowing more about the work in North Carolina than of any other state or section, it might be of interest to outline at this time the work of the State Department of Education in the attempt to meet the responsibility for music in the rural schools.

First, the state course of study for both elementary and high schools outlines for the grade desirable attainments in music. Carefully selected texts suitable to the methods and attainments outlined are available for use in the schools. A course in music appreciation is prepared and promoted throughout the schools of the state.

The supervisory programs of the rural school supervisors of the state provide for community sings, music clubs for both patrons and pupils, glee clubs, school orchestras, bands and choruses, and group singing. Contests in music are held annually during the commencements, and in addition to this there are county-wide music festivals, and local and county contests in music memory and music appreciation. National Music Week is observed in a few of the schools. Phonographs and pianos are a part of the equipment in many schools. Letters and bulletins offering detailed outlines of some

phase of the course in music are sent to principals, supervisors, and superintendents, at intervals during the year. These also include lists of professional texts dealing with methods of teaching music. These letters, bulletins, etc., are for the purpose of offering information, as well as stimulation to further efforts.

In the certification of elementary and high school teachers there are required credits in music for all certificates of the higher class, and credits in music are listed as optional for the lower class certificates. Music teachers and supervisors of music are required to furnish credentials in music for certification. In cooperation with these requirements the teacher training institutions of the state provide courses in music for the students and teachers in training.

The requirements for standard elementary schools include a stated proportion of the time on the daily schedule to be given to music and the use of the texts by the individual pupils in the various classes.

Some of the most satisfactory results from the program as outlined and promoted by the State Department of Education are those shown by the development of music education programs carried on in a number of county school systems.

For instance, Durham County employs two full-time music supervisors for the rural schools and public school music is taught in all schools. No teacher is eligible to do grade work in the schools of the county unless she has had training in public school music. (The school authorities here are in agreement with Martin Luther's attitude concerning teachers, as it is said that he would not look with favor upon a teacher who could not sing.) Buncombe County

(Continued on page 31)

American Institute of Normal Methods' Summer Session

The fourth annual music festival, under the direction of Francis Findlay, closed the forty-fifth annual session of the summer school for the training of supervisors of music at the American Institute of Normal Methods, Lasell Seminary, Auburndale, Mass. The chorus of 175 voices and an orchestra of thirty-five performed Stanford's delightful Irish ballad *Phaudrig Crohoore*, Curry's *The Winning of Amara*, and the closing scene from *Die Meistersinger*. Frederick Converse, American composer, addressed the twenty-two graduates and presented them with their diplomas.

An evening of choral music was presented on July 29 by graduates in conducting, the program ending with a performance by the women's chorus of Debussy's *The Blessed Damsel*, under Mr. Findlay's direction.

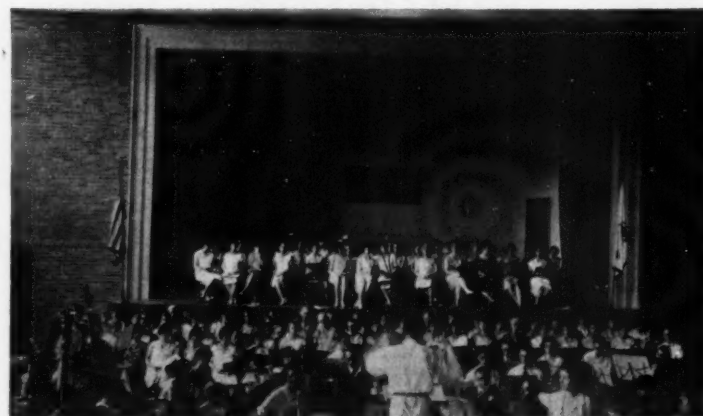
From twenty-six states and Canada 201 students were registered in the various courses under the following instructors: (grade methods, practice teaching, and sight singing) Grace G. Pierce, of Arlington, Mass.; Alice Inskeep of Cedar Rapids, Iowa; Nellie W. Shaw, of Brockton, Mass.; Frances French, of Boston, Mass., and

Frances Dunning, of Newark, N. J.; (harmony and ear training) Maude M. Howes and Margaret Tuthill, both of Quincy, Mass.; (music appreciation) Sadie Rafferty of Evanston, Ill., and Grace Barr of Camden, N. J.; (junior high school methods) F. Edna Davis of Philadelphia, Pa.; (senior high school methods) Harry Whittemore of Somerville, Mass.; (educational psychology) Dr. Francis L. Strickland, of Boston, Mass.; (orchestration and orchestra methods) Francis Findlay of Boston, Mass., and C. Paul Herfurth of East Orange, N. J.; (piano class methods) Alma D. Holton of Melrose, Mass.; (voice) Helen Allen Hunt of Boston, Mass.; (organ and rudiments of music) John V. Pearsall of Arlington, N. J.; (string and instrument classes) Francis Findlay and C. Paul Herfurth, and (folk dancing) Muriel Johnson of Melrose, Mass.

A new feature of the school which was enthusiastically received by students and visiting educators was the Educational Symposium. Among the prominent speakers who addressed the student body on various as-

pects of music education were Dr. James Mursell of Lawrence College, Appleton, Wis.; Dr. A. E. Winship, editor of the *Journal of Education*; Dr. Francis L. Strickland, professor of History and the Psychology of Religion, Boston University, and

lecturer in Educational Psychology at the New England Conservatory of Music; Dr. John P. Marshall, dean of the College of Music, Boston University; and Henry Turner Bailey, director of the Cleveland School of Art.



ORCHESTRA AND WOMEN'S CHORUS AT THE AMERICAN INSTITUTE OF NORMAL METHODS.

At the final rehearsal of Curry's *The Winning of Amara*, Francis Findlay conducting.



FACULTY GROUP AT THE AMERICAN INSTITUTE OF NORMAL METHODS

(Back row) John V. Pearsall, Ralph Lund, Grace Barr, Sue Giddings, Harry Whittemore, Grace Pierce, Olga Hieber, Marjorie White, Francis Findlay, Paul Herfurth; (middle row) Margaret Tuthill, Alma Holton, Nellie Wicher Shaw, Alice Inskeep, Helen Varney, Frances Dunning, Maude Howes; (front row) Sadie Rafferty, Ethel Handlon, Frances French and Edna Davis



CLASS OF 1929 AT THE AMERICAN INSTITUTE OF NORMAL METHODS

Left to right: (back row) Frank Bell, Doris Miner, Helen Anderson, Harry Starkey, Olga Jilly, Louise Lothrop, Mary McGann, Anne Hagarty, Iola Perkins, Ella Van Deusen, Eloise Stringer, Stanley Effinger; (middle row) Bernice Dodge, Nina Dempsey, Margaret Virgin, Abbie Cragg; (front row) Marjorie Loring, Ethelyn Chase, Mildred Chapman, Marion Marsh, Barbara Willis, Gertrude Goss, Abbie Bowdoin and Mignon Martin.

Music in Schools and Colleges

(Continued from page 30)

employs a special supervisor of music whose work is the improvement of the program carried on by the public school music teachers in the rural schools. Mecklenburg County and Pitt County employ music teachers to work in certain county schools.

A number of the large-type rural schools located in other progressive counties employ full-time teachers of public school music for the grades.

In the music appreciation course outlined as supplementary to the regular public school music course and promoted by the State Department of Education for the past five years there were enrolled last year 20,000 children from the rural schools. In addition to the pupils, hundreds of patrons "listened in" when the programs in music appreciation were given at the school.

The rural schools are represented in the contests in music held at North Carolina College for Women at Greensboro during the spring of each year.

In all the large-type rural schools which have installed moving picture machines the slides showing the words and music of our State Song are available for use. Printed leaflets giving the words and music of the song as arranged for our music appreciation program and adopted by the State Legislature of 1927 are distributed to rural schools. While these items from the reports of the work accomplished are encouraging, they are also useful in bringing about a realization of the fact that we are only just now at the start in making provision for public school music in our rural schools, and that it is yet a tremendous task.

In meeting the responsibility the State Department of Education needs an enlargement of the program for the promotion of music in the rural schools which calls for additional and special funds for carrying on the work. In order to offer the opportunity for more adequate training in music to each of the 450,000 children now enrolled in our rural schools (and this is over 66 2/3 percent

of the total enrolment for both urban and rural schools) we need the full-time services of a well-trained supervisor of music who has the ability to coordinate the present forces at work in the interest of music education in the state as a whole, and to organize and promote a state-wide program of public school music bringing this phase of public school education "up and out" and into its rightful relation to and position with other important school subjects which make up the curriculum designed to aid in the all-around development of the individual child.

With state supervision of public school music, and as the state and local funds for improved schools increase, the content of the course of study will be improved and enlarged and will more clearly function in the life of the rural school in that the grade teacher will eventually teach music as well as she teaches reading, writing, and other subjects. There will be an increasing number of public school music teachers in rural schools of the approved type, and a program of county supervision of music which will unify and coordinate the work of the several schools of the county system. Through and by this plan the work in music training for boys and girls in the rural schools will, with the years, be raised at least to the plane of present achievement in other school subjects.

In the summary the following would seem to be progressive measures in meeting our responsibility:

1. Directing attention to music as an important part of the school curriculum and working toward an increase in funds for special direction of the work in music.
2. Improving the content of the school music courses and adapting the methods of instruction to the needs of modern education.
3. Requirements for more extensive training in music to meet certification needs for grade teachers.
4. Provide for further and more adequate promotion of music through the services of a special supervisor of music working from the State Department of Education.
5. Request for an increase in funds in the budget for state wide supervision of music in rural schools.
6. Become more and more mindful of the

needs of little children as regards music and an understanding of the influence of music in the realization of each worthy objective in education.

Bringing these measures to function in real life situations necessitates an attitude on our part which is best expressed in this quotation:

"Everyone realizes as they grow up that the things which stand out in childhood are the things one loved to do. The happy experiences are the ones which have lived in joyful memory. (What child does not, if properly guided, love to make music, and where is the child who is not happier in the appreciation of music?) It is such joy in good and fine things which serves to quicken the spirit and enrich the life of every child. It is association and day by day contact which creates in the spirit of the child a love for the best in life. Can we do more to bring this about, in part at least, than to see to it that music which brings joy, happiness, and satisfaction, is a fundamental part of this daily living, his program of growth, and development?" * * *

Music Courses as Energizers

Does education in music make students more efficient in other subjects? Undoubtedly, if a recent questionnaire sent to colleges and universities throughout the country is a reliable criterion. All but three of the institutions reporting answered the question in the affirmative. They say that students musically trained do better work in other courses than students who are not receiving music education.

Wellesley makes one of the most definite statements: "Invariably our best musical students are those having honors in academic subjects." Another report shows that interest in music and leadership among one's fellows frequently go hand in hand; from another source one learns that upwards of forty per cent. of young men and women trained in music are leaders in student activities. And in nearly fifty per cent. of the institutions from which reports were received, orchestra or band courses were part of the regular curriculum.

The more enthusiastic commentators, especially among those who are teaching music, are confident that through music

Educators of Note

CHAS. BOARDMAN RIGHTER,
MUS. B.

who is the director of the Lincoln, Neb., High School Orchestra, which was the winner in the Class A of the National High School Orchestra Contest held this year at Iowa City.



Mr. Righter is a graduate of the University School of Music at Lincoln with the degree of Bachelor of Music and from the University of Nebraska with the degree of B.F.A.; he has been supervisor of instrumental music at the Lincoln City Schools since 1919, and instructor of violin at the University School of Music since 1921.

Mr. Righter has been a student of Edwin Dietrich, Richard Czerwonky and Sevcik, also Howard Clark Davis. He has been a member of the Colorado Springs Orchestra, Lincoln Symphony Orchestra, United States Army bands, and the Municipal Band of Lincoln. He is president of Beta Chapter, Pi Kappa Lambda, a member of Alpha Rho Tau, national honorary musical fraternities, and a member of Phi Mu Alpha Sinfonia.

training some of the so-called problems of the age, as far as the younger generation is concerned, would be eliminated. It is not explained, however, just how this would work out.

All agree that one of the most interesting phenomena in general education has been the rise and growth of music teaching in American institutions of education. Music is considered not as a specialty but as an integral part of the educational system.

The Clebeland Institute of Music

FALL TERM OPENS SEPTEMBER 18

OPERA SCHOOL ORCHESTRA SCHOOL PUBLIC SCHOOL MUSIC

Courses lead to Teachers Certificate and Degrees

Faculty of nationally known artists includes

LOUIS PERSINGER (teacher of Yehudi Menuhin)

Send for Catalogue 29 outlining courses, fees and dormitory rates

MRS. FRANKLYN B. SANDERS, Director

2827 Euclid Avenue

Cleveland, Ohio

LAWRENCE CONSERVATORY of MUSIC

A DEPARTMENT OF LAWRENCE COLLEGE

CARL J. WATERMAN, Dean

Appleton, Wisconsin

BLANCHE MARCHESI

ACADEMY OF SINGING

Private and Class Lessons

Paris: 202 Rue de Courcelles

Apply Secretary Above Address

NICKLAS KEMPNER-EVERS

SCHOOL of SINGING
22 Kaiser Allee
Berlin

Voice Culture and Coaching in all its branches

Private and Class Lessons

ESTABLISHED 1857



PEABODY CONSERVATORY

OTTO ORTMANN, Director

BALTIMORE, MD.

The oldest and most noted Conservatory in the Country. Circulars Mailed

1892

ITHACA

Conservatory of Music

Degree
Placement Bureau

1829

GRANBERRY

PIANO SCHOOL

ARTISTIC PIANO PLAYING

Practical Training Course for Teachers.
BOOKLETS—149 EAST 61ST STREET, NEW YORK

NEW YORK COLLEGE OF MUSIC

Fiftieth Season

114-116 EAST 86th STREET

Incorporated 1878

Under the University of the State of New York

CARL HEIN Directors AUGUST FRAEMCKE

All branches of music leading to Teachers' Certificates, Diplomas and Degrees. Students for individual instruction may enter at any time during session including summer months.

Announcing the Engagement of

KARL JORN

Formerly leading tenor of the Metropolitan Opera Co.

Catalogue on Application. Address Dept. A

AMERICAN CONSERVATORY

Chicago's Foremost School of Music and Dramatic Art

Eminent Faculty of 120

Catalogue Mailed Free

John J. Hattstaedt, President

Karleton Hackett, Adolf Weidig, Henriot Levy, Associate Directors

KIMBALL HALL, CHICAGO, ILL.

EASTMAN SCHOOL OF MUSIC

of the University of Rochester

HOWARD HANSON, Director

An Endowed School Offering Complete Education in Music Courses Leading to Degrees and Eastman School Certificate.

For information, address:

ARTHUR M. SEE, Secretary, Eastman School of Music, Rochester, N. Y.

INSTITUTE OF MUSICAL ART

120 Claremont

Avenue

New York City

OF THE

JUILLIARD SCHOOL OF MUSIC

FRANK

DAMROSCH

Dean

A school for serious students. All branches. Moderate tuition fees. SPECIAL ANNOUNCEMENT—All talented advanced violin students will come under the personal observation and instruction of

Prof. LEOPOLD AUER

BYRNE ACADEMY OF SINGING

OF PARIS

157 Faubourg St. Honore

Pupil of and recommended by JEAN de RESZKE

FOR OPERA, ORATORIO and CONCERT

Director JOHN FRANCIS BYRNE with a COMPLETE STAFF OF EMINENT INSTRUCTORS

WRITE FOR CATALOG

STUDENT DORMITORIES

The Byrne Academy Has Formed An Opera Company—Assisted by Artists of The Opera and The Opera Comique Under The Direction of Celebrated Conductors—For The Purpose of Giving Americans Their Debuts Under The Best Possible Conditions.

PIANO AND MUSICAL INSTRUMENT SECTION

WILLIAM GEPPERT, *Editor*

CHARLES D. FRANZ, *Managing Editor*

EXPRESSIONS

The Press Agents and Their Selling Ability of Space They Obtain for Nothing—Gross Injustice to Journalistic Ventures, Especially Industrial Trade Publications and the Musicians

There will be some pungent remarks made by The Rambler next week in his department that will be illuminating as to the free space that is asked for by the so-called "press agents" that are working so industriously in the field of journalism. These comments of the man who for fifty years has been in the field of trade journalism, preceded by a good apprenticeship in the publication field, in which he was called to print magazines pertaining to medical, surgical and other provocations of arguments of that time, brings to the fore the present field of piano trade journalism and what is before us to maintain the standard of name value and tone quality of the basic instruments.

The recent contraction as to the production of pianos, which can not be in any way blamed upon the instrument itself, but upon outside commercial influences that have brought great changes in the living of our people, brought about a distinct understanding of what would "bring the piano back," as the dealers and manufacturers are wont to say. The piano is not to be brought back to the days when the boxes that wholesaled for less than \$38 below the even figure and were sold for three times that even in the face of a 100% markup, which was in itself taking advantage of the innocent purchaser. But the piano will remain within a music demand that requires an understanding of tone, and will do away with the much heralded exclamation of one piano manufacturer who wanted to know, and this in the strident tones of an unmusical voice, "What the hell has tone to do with it?" meaning thereby, what has tone to do with the selling of pianos.

May Not Be True

In a sense this may be true; but that begged the question, for it is notorious that the pianos made by this same manufacturer were divested in the making of any consideration for tone. This open denunciation of tone in the piano, or as to the piano, was a protection as to the lack of tone in his own pianos.

It is good to know that this manufacturer was not given to much overhead in his tuning and regulating departments, but he did give much anxious solicitude to the appearance of the case that wrapped the no-tone mechanism within the form of a piano. The name value of the piano was enhanced by claims that could not be verified, but the which were accepted and allowed by the industry and trade, because the manufacturer was "such a good fellow."

The number of pianos turned out by that manufacturer bearing the name he utilized as the name value stenciled upon the pianos he led the public to believe were all of that name was smothered by the numerous pianos turned out in the yearly production bearing other names, names of dealers, fancy names that any one could put on them, but which did not bear the source of origin, and therefore did not protect the innocent purchaser in the way a piano should, by giving the factory origin.

When the Piano Goes Wrong

Generally, when a piano goes wrong the one who has bought it does not appeal to the manufacturer, but to the dealer, and in this case, the satisfaction is made through the dealer. The guarantee of the maker of the piano of the character that elicited the inquiry as to what in the hell has tone to do with it seeks protection against faults and failures by inserting in the guarantee that within a certain period of years, any defect in the piano (and this blemish is general as far as piano guarantees are concerned) will be made good when sent in to the factory.

One maker of a name value piano said this sentence in a guarantee was a good thing for the high grade piano, for the complaints were so few they could afford to have the piano with faults corrected

by the dealer that sold it, or in any case that a new piano would be supplied to take the place of the one complained of.

All this just to show how valuable the trade press can be if the industry can support it what is of value. Here comes a distinction that is just as broad and compelling as is that of the distinction of the piano as a tonal instrument. The high grade, name value, tone pure pianos have a reputation to sustain. To do this it is not permissible that there shall be a piano that is at fault as to its tonal production in the home of any customer, but with the name high grade there goes that carefulness in the making that not only protects the manufacturer, but the buyer as well, to say nothing of the go-between, the dealer, and possibly the musician that may have assisted in the sale.

With the cheap no-tone boxes that have in the past been sold by the thousands there was no protection for any one. Today the music field is different from what it was a half century ago—from that of a quarter of a century ago. Twenty-five years ago it was believed that the only money-making in the piano industry was that of producing cheap boxes that were run out into cars alongside a factory in a chain much like that of the line of sausages we formerly saw hanging in strings in the grocery store where we went at the behest of the mother to get what was wanted where everything could be bought.

Today these boxes have disappeared. We do not find them offered by the mail order houses. The mail order houses had their fingers burnt and their finances ruined by the selling that was brought about under the belief that the \$5 per month payments would cause those in the rural districts to make up a monthly order when the \$5 piano instalment was prepared. Just what has become of those cheap and degrading pianos that were wholesaled to the mail order houses for less than \$38 below the even figure is one of the mysteries of the trade, but the mail order houses that sold those boxes got theirs in a loss in balances that runs into the millions.

All Out of Business

Not one of the manufacturers of cheap no-tone boxes masquerading under the name of pianos, with the reputation of the good pianos produced back of them, are in business today. Not one of them left anything after passing on, out of the business or out of the world, and this brought about a change in piano making and selling that spelled defeat for the trade papers. There are papers published now two times a month, or monthly, that are the remnants of the trade press of the past, with the exception of the MUSICAL COURIER, which is the only one that is issued weekly, and that takes the form of a Musical Instrument Department in the music paper that is filling its half century of existence.

Here is brought about a combination that the very things that defeated the cheap piano papers and caused them to be turned into radio sheets, with the piano as an accessory to the false pretensions that one or two are compelled to assume, and to this it must be admitted the passing of the cheap piano with a hell of a tone has brought about.

We now have a smaller number of piano factories, that bring about a smaller production. This necessarily will cause a reduction of the number of dealers. Always there has been retailed by the members of the trade a false assurance as to the number of dealers that sold the products of the manufacturers. It is the belief of the present writer that eighteen hundred would have and now is covering the total number of dealers that a manufacturer should sell. But to these dealers there is not being given that encouragement that should exist at this time. Manufacturers are striving to overcome this by and through the aid of house organs. This is good for the one

manufacturer, probably, but does not stimulate the dealers in the way it should.

A manufacturer that has twenty-five good dealers representing him as his piano should be represented, has a mighty fine trade. The days of big productions are over; then why talk about the seven thousand dealers the associations have been wont to brag about? Why not tell us how many members there are in the so-called National association of piano dealers? Why resort to evasions that do not evade?

No industry or trade can live without its organs of a national character, and yet the piano men have killed the very life of their business by antagonizing the very breath of production and distribution. Pianos without name value and tone quality are not worth much. This is being proven at this time of less production than for these many years. The old timers in the trade can understand this.

The Musician Tributes

When Hale introduced the cheap square stencil he made some money, but not that much to place him in the ranks of the millionaires that have passed since his passing. Today we must have better pianos than we have been blessed with during the past quarter of a century. That means piano manufacturers must meet the demand for tone purity. It also means that the long antagonism that has existed just because the musicians of this country would not give countenance to the no-tone boxes, and with this antagonism brought by the makers of the cheap boxes without tone, poor actions and careless case work, the musicians have been shoved aside with just as much consideration as did the manufacturer with the hell in his vocabulary instead of tone, decry the musicians.

This decided exclusion of the musicians has brought to a stand the men who did not realize that in the musicians rested the fate of the pianos of today. The old time manufacturers that paid tribute to the musicians are the ones that today are skimming the cream from the piano sales that are being made. This paying tribute was carried on then just as it should be carried on now. This means both in cash and in consideration.

Let the musicians have good pianos to sell and they will sell them. But try and blackmail them with the no-tone boxes and they will condemn the majority of pianos and thus lead to disastrous results as to distribution. The paying tribute means commissions. Well, what is the difference whether this be paid to a flock of salesmen that do not know tone when they meet it in a dark alley leading to a prospect, or the clamorous false statements that carried throughout the piano trade when the no-tone boxes with hell instead of tone as the beacon of safety were staggering the white-collar portion of our population and were coerced into buying a piano to ornament a bare parlor that did not have as much need for a piano as did the solid dome of the salesman have tone in his head.

Why Not Support Them?

Let us look to this situation and let those who have been condemning the trade press with so much fearlessness and contempt ask themselves just why it is that they did not stand by the trade papers that could and would have sustained the selling of the good pianos? The MUSICAL COURIER is the logical solution of these difficulties as to the dealers and the salesmen. Let the salesmen become acquainted with the musicians. Utilize the men of music that make music for the world. They can be made the sellers of the products of the piano factories. Treat them right. Pay them when they sell pianos.

There has been too much chicanery as to the paying of commissions. In the first place the commissions promised have been too high. Give a musician 5% on a cash sale, and 3% on a time sale. Treat the musician right as long as he is honest with the dealer, but if not pass it along the line and have the dishonest ones cast out. This is not meant as a reflection on the musicians and their honesty; it is the calling upon the dealers to be honest themselves, and they will have that return that one good turn always brings.

All this is but the policy of the combination of the MUSICAL COURIER with the MUSICAL COURIER EX-

Piano and Musical Instrument Section

TRA. It was found impossible to conduct the MUSICAL COURIER EXTRA along the old methods. Always has this paper stood for the high grade, name value and tonal attributes of the piano. The time has come for the piano men to work with the musicians. Let them make the piano a musical instrument in the minds of the public, and not a box for a piece of furniture.

Thousands of pianos have been sold under the guise of tone producers that never should have been sold. This amalgamation between the musicians and the piano makers and sellers will be represented first in the MUSICAL COURIER. This paper reaches the musical element—not only those who make music but those who listen to it.

Will Now Be Brought to Fruition

There is no question but this will now be brought to fruition, for each week the MUSICAL COURIER goes into the musical world, it reaches those who love music, who patronize concerts, who will buy a piano for the real purposes of the piano, and while the production of units may not be as large, there will be a volume of dollar production that will be far more satisfying than in those days when hell predominated over tone.

The MUSICAL COURIER thus covers the field of music. It will be the most direct way to create name values provided the tone values of the pianos offered are to be found. With a full understanding of the situation thus outlined, knowing music and pianos, tone value as well, the limitations of the manufacturers of the pretenders, the value of teaching salesmen all this, there will be given those who advertise in the MUSICAL COURIER a field that has never been before covered by one publication. The people who buy pianos will be reached, the musicians who know pianos will be taught how to arrive at compensation for their knowledge, the dealers will bring into the warerooms the musical element of their own home towns, while the manufacturers will create name values, based upon real tone quality, that has not as yet been approached in a way that will be based upon honesty of purpose and the endeavor to give all a square deal in the making and selling of pianos, together with the utilizing the piano upon the concert platform and in the studios of the music teachers, will give the piano a standing it should have. The MUSICAL COURIER will not need the press agents, for it will "make its own copy," as The Rambler will show in our next issue. WILLIAM GEPPERT.

What is the Answer?

One of the keenest minds in the piano business writes to the editor of this department some surprising statements in the following: ¶ "Now as to who and why is a President, Sales Manager or anything else connected with any concern, the man that is responsible for the success of that business and the man who is being worked to death is the last man that you talked to about it and he is the one that can tell you that the first man you talked to is the cause of the business failing, providing it is a failure. In the case of our institution, the young lady who opens the mail runs the business—at least, she carries the burden of all the troubles. A letter complaining or kicking against the treatment received by any manager or salesman in our organization breaks her all up for the day. I have to listen to her telling me that men are not quite as chivalrous as they used to be—or is that the proper word to use in business? ¶ I note that one piano man thinks the piano business is coming back. I did not know that it had gone any place. It never was a business, so it could not go any place and come back. It has been a hereditary disease with a lot of us. I am glad that one man is encouraged and expects to get over the disease. There is nobody in the piano business today who ever made money enough to get out of it, and there is nobody that I ever knew outside of a capitalist who was not in the business and had money that wanted to, and did get into it. In every case the piano started with nothing and there it ended. A piano company started in a box factory, and that is about where it will end. Somebody did not like the people who built it up and they gave them an awful lot of money and told them to get out. And it has proven since that this money was never really earned, but I don't think they are going to give any of it back. Please don't let anybody tell you that the piano business is good. Somebody may be delivering a lot of pianos to different addresses. That doesn't necessarily mean it is good business." ¶ Now will some wise piano man

or trade editor answer this query or queries? There is hidden in all this a something that bespeaks the truth, but will any one talk out loud and say what will translate the meanings that those of the piano business know but only think it? There is a lot of good copy hidden in these terse sentences, but there is also a slight suspicion that the lawyers might get busy if only the truths were spelled in language that all would make plain the names and circumstances that surround the meanings in plain business language the layman could absorb and place or locate the personalities and commercial interests referred to. ¶ There are some piano men who will be able to interpret what is said, they need no code. Others might have to employ scholastic training, and by the time that is absorbed the whole thing will be dead or sunk into oblivion. Who wrote it? One of the smartest piano men in the business. Now guess who it is and the MUSICAL COURIER will give the name publicity.

The Hardest Market

It is always interesting and sometimes amusing to hear piano men talk of selling conditions in various parts of the country. Almost invariably each man will claim that he works in the hardest and most ungrateful territory; that he has to expend a greater amount of energy per unit sale, and the only thing that keeps the other communities from running away from him in the race for sales is this same stick-to-itiveness and the application of large doses of intelligence. ¶ This makes good listening, but is inconclusive, because as one delves a little deeper one finds that in most cases their problems are fundamentally the same. Towns musically unenlightened are hard because of the lack of musical stimulus. On the other hand towns in which high grade musical entertainment abounds are hard because concerts act as a competitor rather than a stimulus to home made music. Boating competes with automobiling to the detriment of summer piano selling; winter sports with the lure of the theater. Towns in outlying districts complain they have to cover too much territory to gain enough customer contacts; cities of major importance have too transient and indefinite a clientele; whereas towns adjoining the big cities state that the big stores steal a major part of their legitimate prospects. ¶ The queerest part of all such discussions is that each man is quick to see the disadvantages of his location and type of business without having the faintest realization of its peculiar advantages. The bedrock basis for all judgment is hard common business sense, rating the expenses to the income, and salesmanship. And in the final analysis the dealer in the New York Metropolitan area, with its estimated 1/12 of the entire population of the United States, is no better off than the hick town dealer if he does not adhere to fundamental principles.

Advertising by Proxy

The rather sad state of piano advertising as judged from a perusal of newspapers from many cities in the United States leads one to suspect that piano dealers have decided either that they do not need to advertise or that they have started their retrenchment process by cutting the advertising appropriation. It is an unfortunate fact that usually a business most needs advertising at the very time when it is most difficult to figure out how to meet the bills. It is equally true that today most of the selling is done by those who have made at least a semblance of maintaining their public contact through the daily papers. ¶ The point seems to be that the smaller stores have been particularly hard hit. Extravagance in selling costs has always been part and parcel of the piano business, and when the small dealer steps out of his proper sphere and tries to emulate his more prosperous competitor in the matter of high rents and elaborately furnished warerooms, the pinch of selling restrictions is likely to hurt him pretty quickly. ¶ What is the answer? Well, down in Houston, Texas, presumably a typical town as far as piano selling is concerned, they have tried one of the old time stunts which is promising. Just as a by-the-way, present day piano men are finding out that the old-time methods did possess one startling merit—they got the sales. The Houston venture is a cooperative advertising venture, leading to the permanent establishment of a music section in one of the leading dailies in that city. This is good institutional advertising at moderate cost. Perhaps it is the one solution to keep piano names and piano men in

the public eye, while present conditions do not permit of extensive individual advertising.

How Many Dealers?

The constant wailings of many dealers about the lack of sales brings the thought that with so many to distribute the products of the manufacturers, there are hardly enough pianos to go the rounds of the great number that have signs hanging out "Pianos For Sale." If what is claimed in certain quarters be true that there are thousands of piano dealers, if the membership of the National Association be what is claimed, then about ten pianos per year would be enough to absorb the orders the dealers could send in for this year. ¶ This being the case there can be no blame resting on the piano itself. There must be a great number of dealers that can only get one or two sales a month, and a dealer can hardly live on that gross business. ¶ Too many dealers to sell a production of 100,000 for the year makes business bad for many, and it is this many who are doing the talking that creates the idea that the piano is a thing of the past. Quite the contrary is the case—the piano is simply passing through a commercial crisis that is unavoidable. When the distribution adjusts itself, then will those dealers that remain in business have unto themselves fine returns.

"Skip Distance"

To many, uninitiated to the mystery and romance of Radio, the phenomenon known as "skip distance" proves to be the most puzzling, according to J. E. Smith, President of the National Radio Institute of Washington, D. C. The layman, unfamiliar with the characteristics of Radio transmitting, might reasonably assume that the closer one happens to be to a broadcast station the stronger would be the signals received. More than likely, that is true in the case of the ordinary long-wave station. ¶ However, in the case of a short-wave transmitter, "skip distance" enters into the situation and reverses things considerably. For instance, it is possible that a short-wave transmitter in New York, operating on much less power than is ordinarily used by the long-wave stations, may be picked up in Australia with such volume as to be heard all over the room. At the same time, these same signals may be picked up with great difficulty or, perhaps not picked up at all, by receivers located less than 500 miles from the transmitter. The signals seem to skip over certain areas entirely only to reappear at much greater distances. This, in short, explained Mr. Smith, is the effect known as "skip distance." It presents many problems in short wave transmission, especially between land stations and planes in flight.

What Price "Side-lines?"

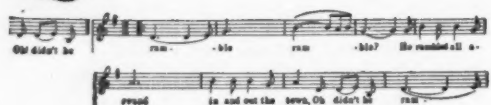
Several piano manufacturers have made the effort to keep their organizations together by taking on side-lines to keep their machine, finishing departments, etc., busy in the hope of reducing the costs of overhead in carrying on during the slump in piano orders. How many have met with success? Like the efforts to get into the rush of orders for talking machines several piano manufacturers got badly bitten. It would seem that those who have endeavored to get into the radio production have been rather disappointed, for they were again working in something they knew nothing about. ¶ Woodwork and finishing was about the only thing they could do in their own factories, beside providing space for assembling was the departments arranged for pianos to create nothing but losses, for the real vitals of the radios had to be bought, and paid for. One or two entered into making furniture, but that soon developed into the turning out of fractions of furniture. Boat building seemed attractive, but it was soon found competition was as close and antagonistic as piano making and selling. ¶ In all these departures from the field of piano manufacturing there was soon found a decided departure from the real tone quality and finishing of cases that were detrimental to the pianos, and this in the face of the fact that the demand for pianos now is for the real article and not hell for tone. Tone and name value is secured and won through tone, and tone is what makes the piano a salable thing at this time. The demand for pianos is increasing. ¶ Where are those makers of pianos that need tone more than anything else going to do to meet the music demand, the pianos of true tone quality, quality that will allow the final arbiters of the basic instrument to be able to satisfying the fast learning of tone, and this tone depending upon the work of the tuners, the men who make or unmake pianos of any degree of quality? There is no success meeting the efforts to have a piano organization dividing its efforts between pianos, shoemaking, and other bastard aliens. Let the old saying about sticking to the last hold here.

Piano and Musical Instrument Section

Rambling Remarks



"Controversy equalizes fools and wise men in the same way,—and the fools know it."
—OLIVER WENDELL HOLMES.



The Passing of S. P. Walker, of the Old Stieff House of Baltimore—A Fine Tribute by Frederick Philip Stieff.

The sad news comes to The Rambler of the passing of one of his old friends, and with this news comes an appreciation from the head of the house this Old Timer had been connected with for so many years that will be received in like manner by all those who knew S. P. Walker, of the old Stieff house, of Baltimore, Maryland.

The following from Frederick Philip Stieff, vice-president of Chas. M. Stieff, Inc., Baltimore, can be accepted as a fine picture of Mr. Walker:

Frederick Philip Stieff's Tribute

Baltimore, August 20, 1929.

A grand old man of the Piano Industry has just left us. S. P. Walker passed away this morning. At precisely the time when for so many years he was occupied in opening his morning's mail—eight-thirty-five—he was called and relieved from his worldly duties—and we are left here without him. To the casual employee throught the Industry it may not seem of much import simply to be "left" by one who has gone before. But to those of us who were associated with S. P. Walker, who have known him for many of the fifty years during which he so valiantly and tirelessly served his employers, to those of us who have sat in conference with him and traveled with him, we know that the Industry is less complete today than it was yesterday, because he is no longer of it. His memory, however, will always be a part of the Piano World as long as those live who knew him.

I do not believe any man enjoyed business relationship of consequence with him but that he was a better man because of it. I loved him because of his loyalty, his sincerity, his industry, because of his support and esteem of my father, because much of what I may have in this life is of his co-operation. Thruout the Trade he was loved and esteemed by all who knew him because of his personal attributes. His friendships were limited only by the number of his acquaintances. All, from the officers to the discharged employee, held "S. P." in highest regard, even veneration. Never a dynamic personality, there was something about his quiet unassuming dignity which carried the sort of force with it that desk pounding could never arouse. And with it all there was that innate and indisputable honesty and kindness, that patience, tolerance, and understanding that caused us so often to hear—"Ah, yes—S. P. Walker. There's one of the few remaining of the old school."

And the pity of it that it should be said, and the greater pity if its imputation be true. What more bitter, vitriolic and sinister castigation can be hurled against our "Present School" than the assignment by contrast to the "old School" of one of such qualities as those of S. P. Walker. Does it mean that our present generation lacks certain qualifications, that we have neither time for them nor sufficient appreciation of them? If such is the case then the time has come for our Industry, for any Industry, to take stock within itself.

Mr. Walker could never be said to have been spectacular, he had no firework characteristics, and he did not "burn out" like a rocket. An apt pupil of Mr. Fred Stieff, Senior, he realized the value of the quieter and more subdued virtues and practiced them because he believed them. He has left an indelible memory behind him. True, of late years his activities and responsibilities had been minimized until they were but a shadow of the past. Yet as long as breath remained there remained loyalty, and very few days came and went but S. P. Walker sat in his office receiving callers

and directing them. And that is why that office, regardless of its occupant, will always be "Mr. Walker's office."

Is it not well for those of us left behind to reflect a bit and wonder what youth of eighteen or twenty entering our Industry today will still be in it half a century hence?

Frederick Philip Stieff

A Remarkable Man

The Rambler wishes to endorse all that Mr. Stieff says about the man that he had been with for so many years. Of late years The Rambler has had many long conversations with the Baltimore piano man, and, while "ancient history" may have been dug into, it could be readily understood that this man was one of the Grand Old Men of the piano industry, just as Mr. Stieff says.

S. P. Walker was of the elect. His was a conservative but highly honest business mind. His influence in the building up of the Stieff business in his early days will continue for many years to come. He was gentle, kind, considerate, and those who surrounded him in the daily work felt this influence and it had much to do with the high grade and steady holding to traditions that has marked the old Stieff house and made for it that appreciation of the entire piano world.



Daniel Gregory Mason Says Some Pertinent Things About People Making Their Own Music—The Nation's Music Critic Makes Some Interesting Comments.

The Macmillan Company has issued a book by Daniel Gregory Mason, "The Dilemma of American Music," that may or may not be of interest to piano men generally, but may attract the attention of the Bureau for the Advancement of Music. Blanche Block, who writes a review of this work of Mr. Mason in The Nation, begins her review as follows:

"Music in America is a thing far more worth working for than American music," says Daniel Gregory Mason, and I think we all can say amen to that, and agree, too, that Mr. Mason has done and is still doing his share of the work. In this new collection of essays he pleads the cause of amateur orchestras and glee clubs, of hand-made music in the home as opposed to mechanical instruments, and urges the plain man to participate in the actual production of music instead of merely listening to professionals.

"The act of doing the thing oneself, however crudely and stumbling," he says wisely, "gives one an insight into it that one can never get by hiring some one else to do it. To one who does not feel his own way into it, it will never become alive."

Blanche Bloch then enters into a somewhat technical discourse on what Mr. Mason says as to music and closes the readable remarks with a paragraph that is intensely applicable to existing conditions as to music in this country. This paragraph is as follows:

"One can sympathize with Dr. Mason's vast discontent. Everything he says about audiences is true. But unfortunately, very little can be done about it; they are the best audiences we have. Everything he says about prima-donna conductors is true. Everything he says about American music is true. He is somewhat inconsistent, chauvinistic, and ultra conservative, but since he is stimulating, let us hope that we may soon have occasion to quarrel with him again."

The remark about one making his own music is worth thinking seriously over, for it is the life of the piano. The Bureau for the Advancement of Music might gather some thoughts that would stimulate and bring piano men to working along the lines of making the piano play its part in this awakening the people to at least give the lover of music some idea of the difference between bought music and the making one's own music, probably not as well as the professional, but with far more satisfaction. The player piano would be alive today if only piano men had adhered to this rule of playing piano by means of the music roll, and created a desire for the good in music instead of killing it through the insane idea that dollars and installment notes were of more value than musical notes and the satisfaction one received in making his own music.



The Radio Shows in San Francisco and Los Angeles—Burning of Old Battery Sets Like the Atlantic Bonfire.

Most of California became "radio minded" during the period covered by the San Francisco and the Los Angeles radio shows. So much was written and so much was broadcast regarding the respective radio shows that public atten-

tion was centered on them. To the thoughtful music merchant, however, these radio shows brought home two facts:

The uncertainty of any special type of radio receiving set, as a commercial commodity; that the musical programs broadcast at a radio show are such an outstanding feature that success largely depends on them.

Dealers themselves emphasized the ephemeral nature of radio-receiving sets on the opening day of the San Francisco Radio Show. The show was staged under the auspices of the Pacific Radio Trade Association and its retail members gathered together thousands of used battery sets, piled them on decorated trucks and paraded the city with a band to the Civic Center where a grand bonfire of the discarded sets was staged.

While it is true that there have been bonfires of used pianos, the reason was not the same. Pianos, from time to time, have been incinerated because, after a long career, they had succumbed to time and decay, which is a law of nature that applies to people, as well as to pianos. The San Francisco bonfire, however, was featured to: "sell the public the idea that used battery sets have no trade-in value." The dealers stated that as a matter of fact, new battery sets have very largely been cast into the discard, for not one was shown at the Radio Show.

Rapidly changing styles had brought other models into prominence, but how long these models will remain in fashion, no one can tell. This uncertainty is in marked contrast to the solid permanence of a good piano as a piece of merchandise.

Three hundred of California's most popular radio artists appeared in person at the Pacific Radio Show to present musical programs in the glass-enclosed broadcasting studio, especially erected in the Exposition Auditorium.

Another Radio Expectation

The Rambler has been reading with much interest the long stories printed in the daily papers about a new development of ways of serving people with radio service. An actual demonstration is now being prepared for in the Middle West where a suburban town is being wired in such a manner that the broadcasting will be in the same manner that the telephone at the present time is utilized. That is to say, the homes will be supplied with radios for which a charge per month is made, along the same lines as is the telephone charged for, and there will be no advertising matter broadcasted, thus giving to those who have the radio service in their homes through the new development a way of escaping the long talks of the announcers which in course of time become detestable to the listeners-in.

ECONOMY

There is no economy separated from quality.

There is no saving except through durability and efficiency.

Real economy in glues can be obtained only through a reliable product that makes a durable joint.

PERKINS PROVED PRODUCTS have proved their economy to the wood-working trade by years of use by numerous manufacturers.

The greatest economy is in making the first cost the last cost and this is done by people using PERKINS PROVED PRODUCTS.

PERKINS GLUE COMPANY

Factory and General Office: Sales Office:
Lansdale, Pennsylvania South Bend, Indiana

THE STEINERT PIANOFORTE

*The Exclusive
Piano*

M. STEINERT & SONS
Steinert Hall, 162 Boylston St.
BOSTON, MASS.

MATHUSHEK

*Grand, Upright and
Player Pianos*

NEW HAVEN AND NEW YORK
MATHUSHEK PIANO MANUFACTURING CO.
132nd Street and Alexander Avenue
New York City

THE BAUER PIANO of Today

embodies the most highly developed principles of piano making tonally and structurally. It is a marvelous instrument. Its selling power is not the least important feature.

JULIUS BAUER & CO.
Factory: 1335 Altgeld Street, Chicago, U.S.A.
ESTABLISHED 1857

MEHLIN PIANOS

The only substantial improvements in piano-tone production made in forty years are the result of Mehlin research. These improvements are embodied only in Mehlin Grands and Uprights—the highest development ever attained in the art and science of piano construction.

PAUL G. MEHLIN & SONS
Wareroom
509 Fifth Avenue (near 42d Street)
New York
Office and Factory: West New York, N. J.

WING & SON Manufacturers of the WING PIANO

*A musical instrument manufactured in the
musical center of America for
sixty-one years*

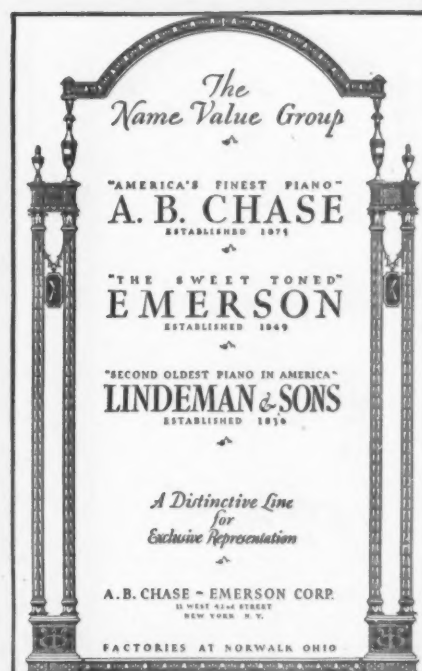
Factory and Offices
Ninth Ave., Hudson and 13th Streets
New York

*The Finest Piano Action
in the World*

WESSELL, NICKEL & GROSS

*Gives the Pianist
the Touch that Creates
True Tone Color*

Manufactured in New York, U. S. A.



*The
Name Value Group*

"AMERICA'S FINEST PIANO"
A. B. CHASE
ESTABLISHED 1874

"THE SWEET TONED"
EMERSON
ESTABLISHED 1849

"SECOND OLDEST PIANO IN AMERICA"
LINDEMAN & SONS
ESTABLISHED 1850

*A Distinctive Line
for
Exclusive Representation*

A. B. CHASE - EMERSON CORP.
11 WEST 42ND STREET
NEW YORK, N. Y.

FACTORIES AT NORWALK, OHIO

THE COMSTOCK CHENEY and CO.

IVORYTON, CONN.

Ivory Cutters Since 1834

Manufacturers of
Grand Keys, Actions and Hammers, Up-
right Keys, Actions and Hammers,
Pipe Organ Keys
Piano Forte Ivory for the Trade

STIEFF PIANOS

*America's Finest Instruments
Since 1842*

CHAS. M. STIEFF, INC.
STIEFF HALL
BALTIMORE, MD.

Where to Buy

ACTION BRACKETS

NASSAU ACTION BRACKETS, manufactured by the Nassau Foundry & Mfg. Co., Inc., Box 258, Nassau, N. Y. Our specialty Upright Player and Grand Brackets. 27 years' experience. Prices right. Quality best. Correspondence solicited.

ACTIONS

WESSELL, NICKEL & GROSS, makers of one grade of action, the highest—the standard of the World. 457 West 45th St., New York City.

CASES, WOOD PARTS AND CARVINGS

BRECKWOLDT, JULIUS & CO., manufacturers of Piano Backs, Sounding Boards, Bridges, Rib Stock, Trapezoids and Hammer Mouldings. Dolgeville, N. Y.

LACQUER

MAAS & WALDSTEIN, manufacturers of lacquer, lacquer enamels, and surfacers, especially Mawalaac, the permanent lacquer finish, for pianos and high grade furniture. In business since 1876. Plant: 438 Riverside Avenue, Newark, N. J.

MACHINERY

WHITNEY, BAXTER D., & SON, Winchendon, Mass. Cabinet surfaces, veneer scraping machines, variety moulders. "Motor Driven Saw Bench" and "Horizontal Bit Mortiser."

PIANO HAMMERS

VILIM, VINCENT, manufacturer of Piano Hammers. Grand and player hammers a specialty. 27 years' experience. 213 East 19th St., New York.

PIANO PLATES

AMERICAN PIANO PLATE COMPANY. Manufacturers Machine molded Grand and Upright Piano plates. Racine, Wis.

STAINS AND FILLERS

BEHLEN, H., & BRO., 10-12 Christopher St., New York. Stains, Fillers, French Varnishes, Brushes, Shellacs, Cheese Cloths, Chamois, Wood Cement, Polishing Oils.

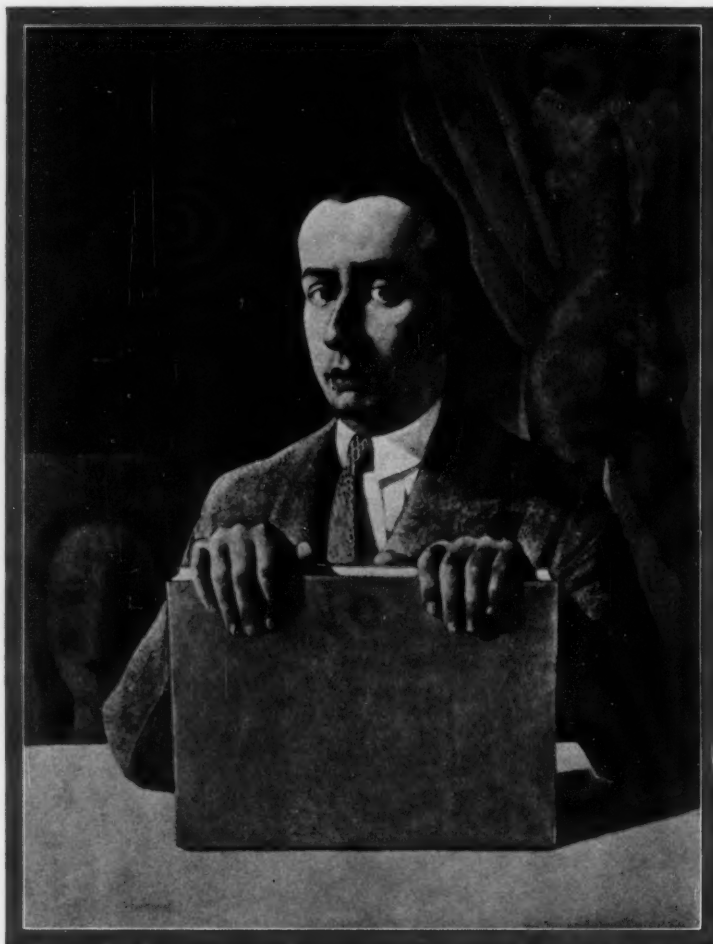
WOOD CARVINGS AND TURNINGS

S. E. OVERTON CO., manufacturers of high-grade wood turning and carving specialties. South Haven, Mich.

MUSICAL COURIER

Weekly Review OF THE World's Music

Following his successful season of "Pop" concerts in Boston, Alfredo Casella returned to Rome, where he has been spending the summer in the completion of the orchestra score of his opera, which is based upon a serio-comic, legendary, mythical or fairy tale story by Gozzi, whose literary output also inspired Wagner and Puccini.



At the Boston "Pops" Casella's own Concerto Romano for organ was played and also his new violin concerto. Both works were warmly received here, as elsewhere. Earlier he conducted a concert in Rome when his own Serenade aroused great enthusiasm, the audience calling him back to the stage again and again.

Alfredo Casella

Pianist—Composer—Conductor

(From a Portrait by Felice Casorati)



TWO INTERESTING CORNERS OF ALFREDO CASELLA'S STUDIO IN ROME,
in one of which the Casorati portrait is shown.

